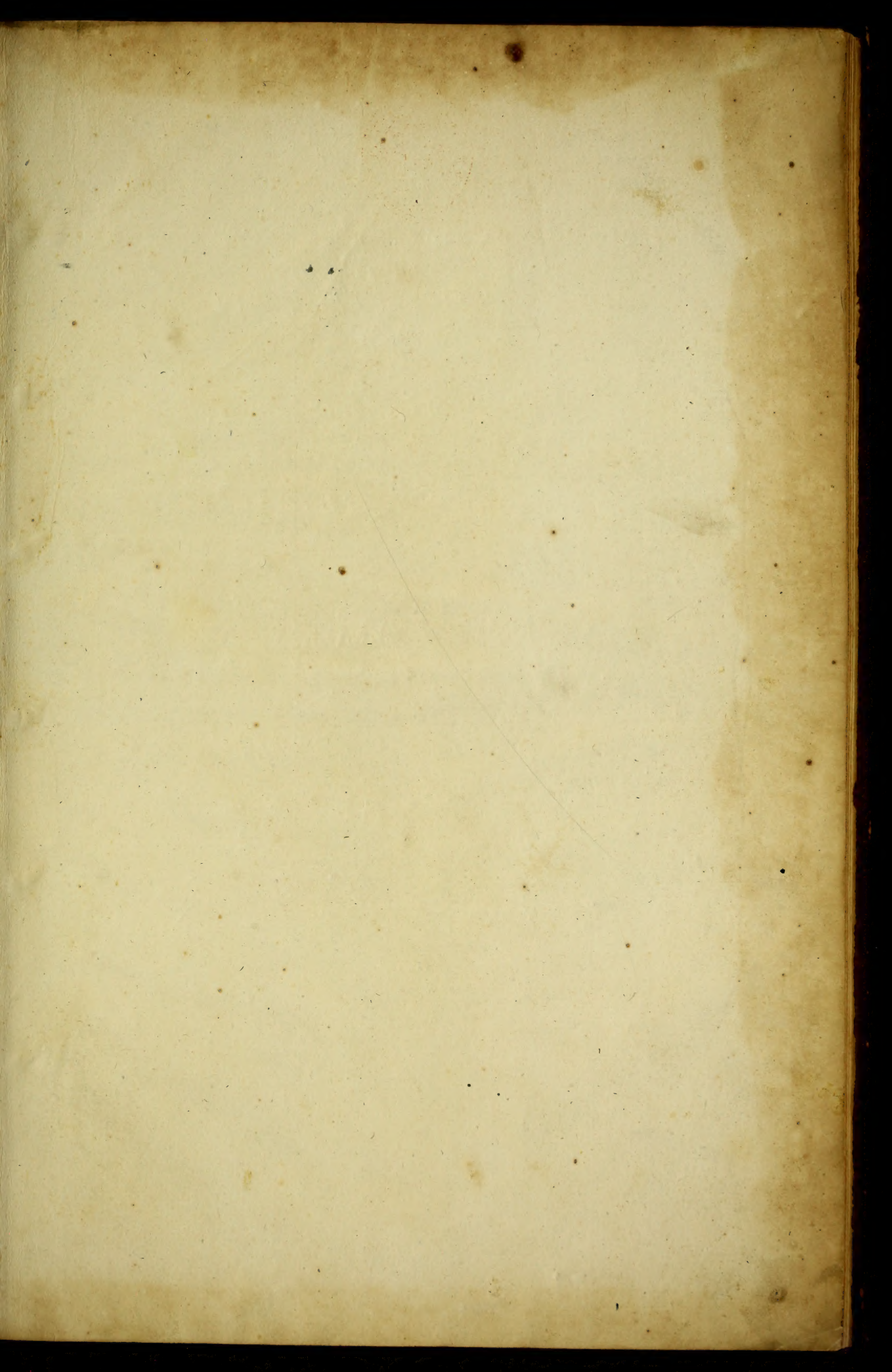
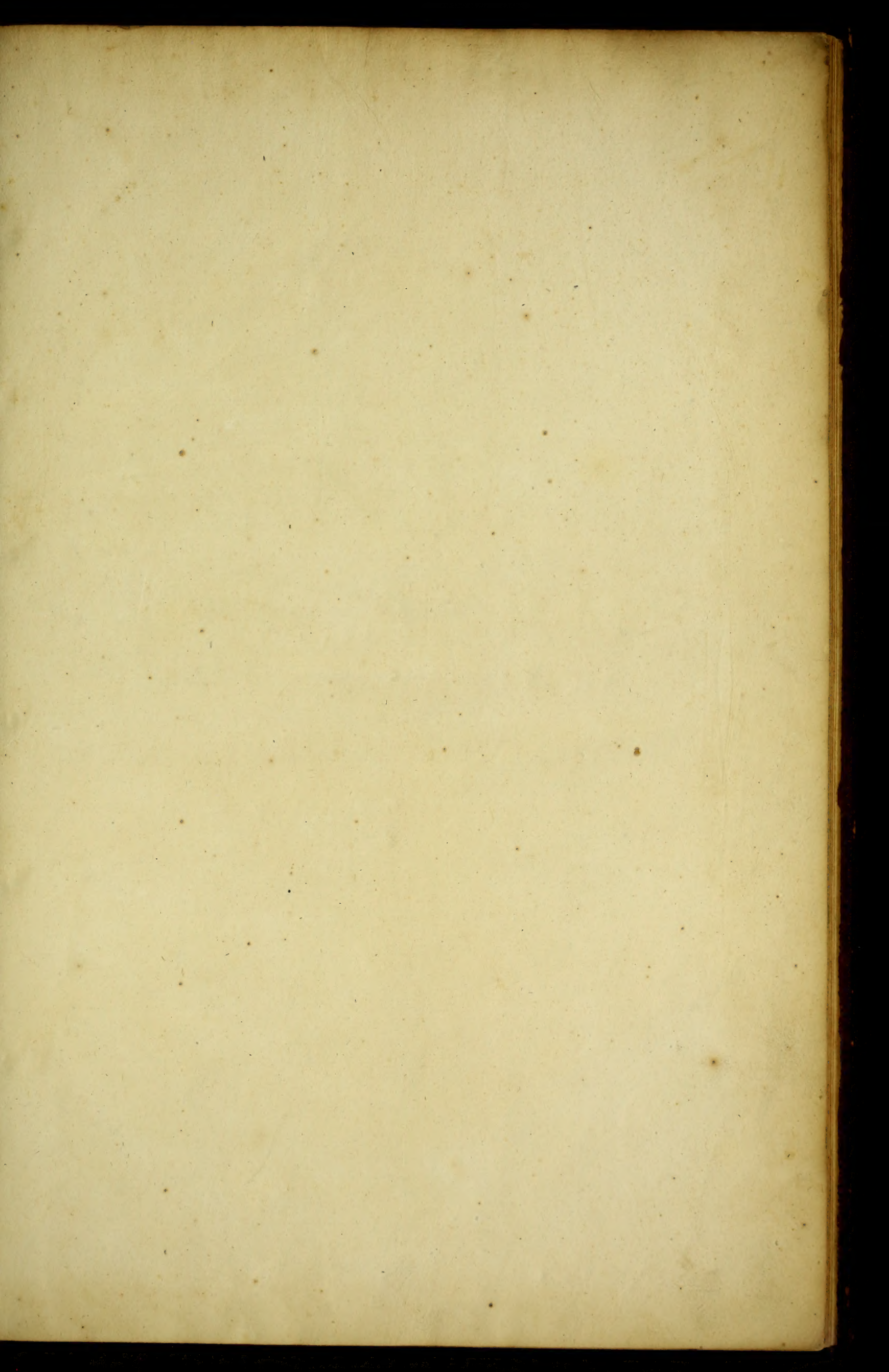


1735.









V.m.

106-

LE
CARNAVAL,
MASCARADE.
PARTITION GENERALE.

CARNIVAL

MASCARADE

PARTITION GÉNÉRALE

1735.

LE CARNAVAL, MASCARADE

MISE EN MUSIQUE

Par Monsieur DE LULLY, Ecuyer-Conseiller-
Secrétaire du Roy, Maison, Couronne de France
& de ses Finances, & Sur-Intendant de la Musique
de Sa Majesté;

REPRÉSENTÉE PAR L'ACADEMIE ROYALE
de Musique, en l'Année 1675.

Cette Mascarade est un composé de différents
Divertissements François, Espagnols, Italiens
& Turcs.

PARTITION générale, imprimée pour la première fois.

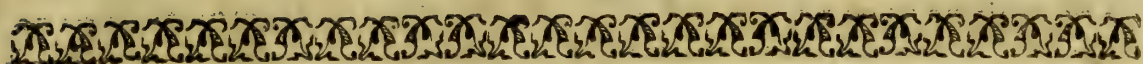


DE L'IMPRIMERIE

De J-B-CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
à Paris, rue Saint Jean-de-Beauvais, au Mont-Parnasse.

M. D C C X X.

Avec Privilege de Sa Majesté.



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A



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E

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G

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J I

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L

La Poligamie est un cas pendable. **TRIO, avec Accompagnement & la suite.** 33 de M. d. P.
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M

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N

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Non lo voglio pigliare. 45 de M. d. P.
Non vi date più tedio. **TRIO.** 44 de M. d. P.

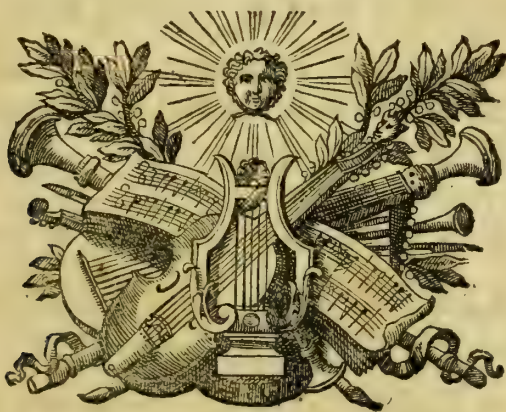
O

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Tout ce qu'à nos vœux on oppose.	113 de B. G.
V	
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Votre fait est clair & net. Duo.	35 de M. de P.

FIN DE LA TABLE.



On continuë actuellement l'impression de *PSICHE*, seul Opera
de Monsieur de Lully, qui reste à donner au Public.

B. G. = Bourgeois & Kthoniens, de l'Académie.

P. C. = Pédagogue, de l'Académie.

M. de l'Académie de l'Académie, de l'Académie.

PERSONNAGES DE CETTE MASCARADE.

O U V E R T U R E.

LE CARNAVAL, & sa Suite.

PREMIERE ENTREE.

Trois ESPAGNOLS chantants.

Trois autres Espagnols, & trois Espagnolettes qui dansent.

DEUXIEME ENTREE.

BARBACOLA, Maître d'Ecole Italien.

Quatre Enfants Ecoliers de BARBACOLA.

TROISIEME ENTREE.

POURCEAUGNAC, Bourgeois Italien.

Deux Avocats consultez par POURCEAUGNAC.

Deux Operateurs Italiens, & Six Mataffins dansants, de leur suite.

QUATRIEME ENTREE.

BERGERS, { PHILENE.
TIRCIS. }

Troupes de Bergers, de Bergeres & de Paysans.

CINQUIEME ENTREE.

Une MUSICIENNE ITALIENNE. Un MUSICIEN ITALIEN.

Quatre Scaramouches. Quatre Trivelins. Un Arlequin. Un Egyptien.

Troupes d'EGYPTIENS, & d'EGYPTIENNES.

SIXIEME ENTREE.

LE MUFTI. Seize Turcs. Deux Derviches.

Un Bourgeois qui vient pour être annobly à la maniere Turquesque.

SEPTIEME ENTREE.

Deux NOUVEAUX MARIEZ, Deux Musiciennes, & un Musicien.

HUITIEME ENTREE.

Une Egyptienne dansante & chantante.

Un Egyptien chantant.

Quatre BOHEMIENNES, joüants de la Guittare.

Quatre Basques, joüants des Castagnettes.

Quatre Egyptiens, joüants des Gniacares.

NEUVIEME ENTREE.

LA GALANTERIE. Deux Basques. Cinq Polichinels.

DIXIEME ENTREE.

LA RE'UNION DU CARNAVAL & de tous les differents Peuples
qui ont formé cette Mascarade.

*Le Carnaval, & tous les Masques des Entrées précédentes viennent terminer
cette Mascarade par diverses Danses & Chansons.*

LE CARNAVAL



LE CARNAVAL, MASCARADE. OUVERTURE.

Musical score for the first system, featuring Violons and Basse-Continue.

VIOLONS.

BASSE-CONTINUE.

Musical score for the second system, continuing the Violons and Basse-Continue parts.

LE CARNAVAL, MASCARADE.

The first system of musical notation consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 6/4 time signature. It contains a melodic line with various note values and rests. The second staff is in bass clef with a 6/4 time signature, providing a harmonic accompaniment. The third and fourth staves are also in bass clef with 6/4 time signatures, continuing the accompaniment. The fifth staff is in bass clef with a 6/4 time signature and includes some figured bass notation (e.g., 76, x). Below the fifth staff is a set of empty staves.

The second system of musical notation consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 6/4 time signature. It contains a melodic line with various note values and rests. The second staff is in bass clef with a 6/4 time signature, providing a harmonic accompaniment. The third and fourth staves are also in bass clef with 6/4 time signatures, continuing the accompaniment. The fifth staff is in bass clef with a 6/4 time signature and includes some figured bass notation (e.g., 6, 7, 6, 76, x). Below the fifth staff is a set of empty staves.

OUVERTURE.

3

The first system of musical notation consists of five staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes. The second staff is in bass clef and contains mostly rests. The third staff is in bass clef and contains a series of eighth and sixteenth notes. The fourth staff is in bass clef and contains a series of eighth and sixteenth notes, with some accidentals. The fifth staff is in bass clef and contains mostly rests. There are some markings below the fourth staff, including an asterisk and the numbers 5, 6, 7, and 6.

A set of empty musical staves, consisting of five staves, likely for a second system of music.

The second system of musical notation consists of five staves. The top staff is in treble clef and contains a series of eighth and sixteenth notes. The second staff is in bass clef and contains a series of eighth and sixteenth notes. The third staff is in bass clef and contains a series of eighth and sixteenth notes. The fourth staff is in bass clef and contains a series of eighth and sixteenth notes. The fifth staff is in bass clef and contains a series of eighth and sixteenth notes, with some accidentals. There are some markings below the fifth staff, including the numbers 6, 7, and 6.

A set of empty musical staves, consisting of five staves, likely for a third system of music.

The musical score is written for five staves. The first staff is a treble clef, the second and third are alto clefs, the fourth is a bass clef, and the fifth is a double bass clef. The music is in 2/4 time and features various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'p'. There are also some unusual symbols like 'x' and '6' placed below notes. The score is divided into two systems, each with five staves. The first system ends with a double bar line, and the second system also ends with a double bar line. Below the second system, there are two empty staves.

Le Théâtre représente une Sale de Spectacle, pour y
recevoir toutes sortes de Masques.

LE CARNAVAL habillé d'une manière qui le fait d'abord reconnoître paroît environné de sa Suite ordinaire, composée d'un grand nombre de Personnes qui chantent; Les Violons ont commencé d'abord à célébrer son retour, & luy-même par un Recit qu'il chante, excite les enjouemens qui l'accompagnent, à délasser le plus Grand des Monarques de ses glorieux travaux.

LE CARNAVAL.

JE reviens enfin à montour, Dans cette illustre Cour, Où sous un regne heu-

BASSE-CONTINUE.

reux. tant de grandeur, tant de grandeur abon- de: de: Vous qui m'ac-

compagnez, aimables En-jouemens, Prenez, prenez vos plus doux agréments, Pour diver-

tir les soins du plus grand Roy du monde. Prenez vos plus doux agréments Pour

divertir les soins du plus grand Roy du monde. Vous... de.

B

LE CARNAVAL, MASCARADE.

CHOEURS.

Les Suivants du CARNAVAL.

PROfi- tons du tems, Qu'il donne à nos Chants.

A I R.

VIOLONS.

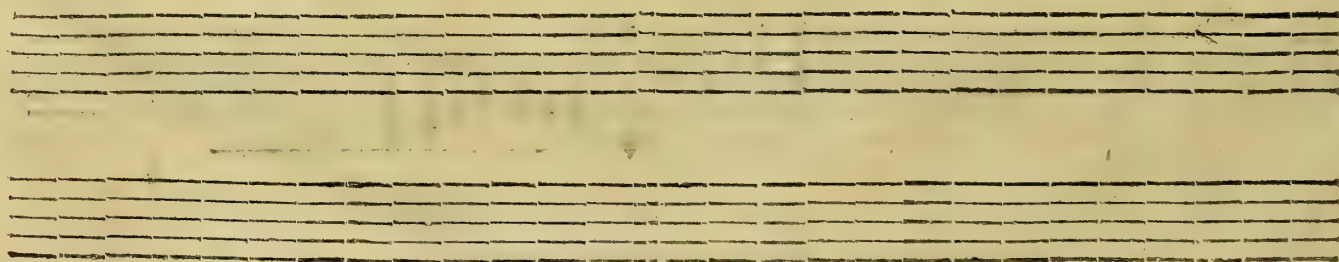
VIOLONS.

LE CARNAVAL.

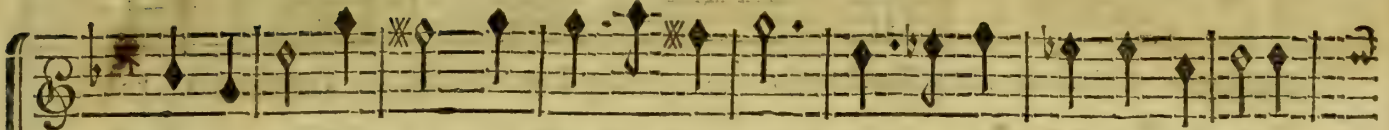
DEs que les tendres herbettes Rajeuni- ront l'uni- vers, Les Tambours, Les Tam-

BASSE CONTINUE.

bours & les Trompettes Fe- ront nos plus doux concerts.



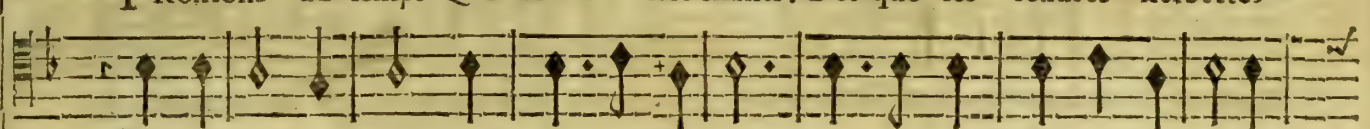
T O U S.



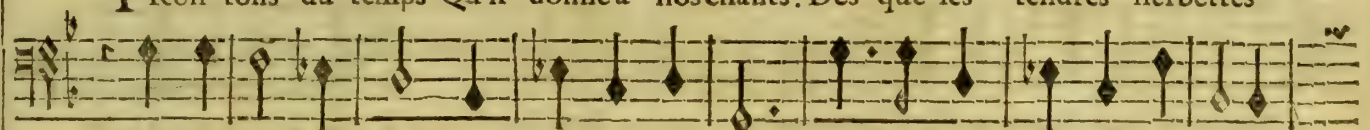
PROFITONS du temps Qu'il donne à nos chants: Dès que les tendres herbettes



PROFITONS du temps Qu'il donne à nos chants: Dès que les tendres herbettes



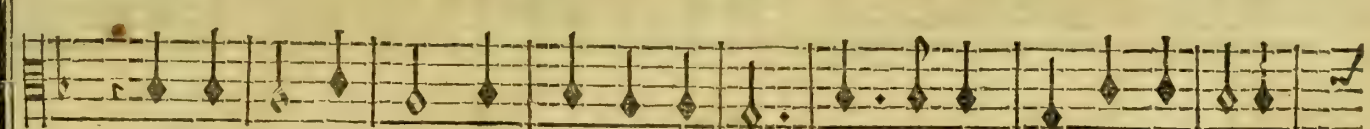
PROFITONS du temps Qu'il donne à nos chants: Dès que les tendres herbettes



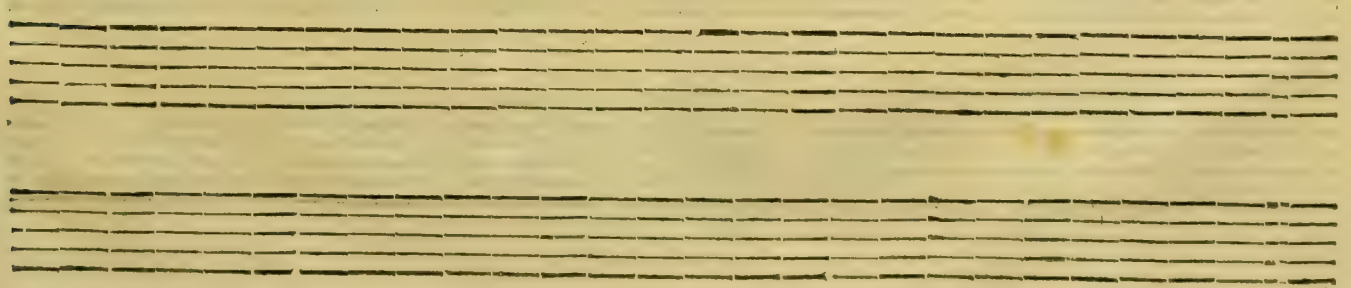
PROFITONS du temps Qu'il donne à nos chants: Dès que les tendres herbettes



VIOLONS.



BASSE-CONTINUE.



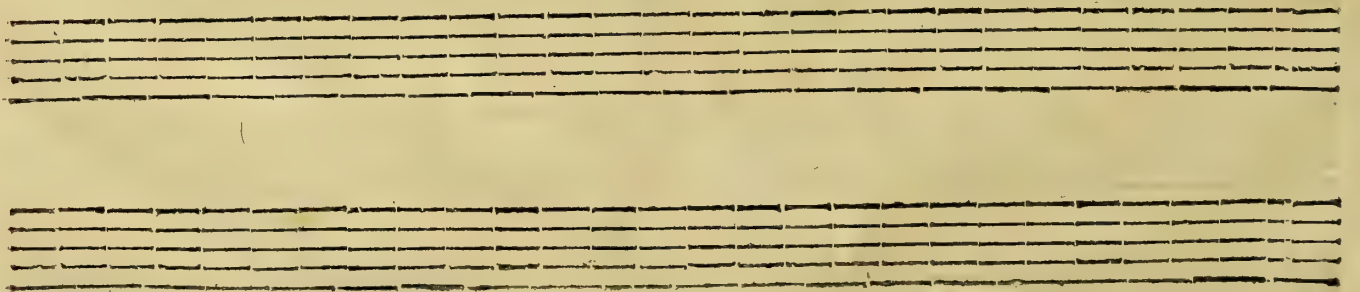
Rajeuniront l'univers, Les Tambours, Les Tambours & les Trompettes Fe-

Rajeuni- ront l'uni- vers, Les Tambours, Les Tambours & les Trompettes Fe-

Rajeuni- ront l'univers, Les Tambours, Les Tambours & les Trompettes Fe-

Rajeuni- ront l'univers, Les Tambours, Les Tambours & les Trompettes Fe-

The musical score consists of ten staves. The first four staves each have a vocal line (treble clef) and a drum line (bass clef). The lyrics are repeated on each of these staves. The fifth staff continues the drum line. The sixth, seventh, eighth, and ninth staves continue the drum line. The tenth staff continues the drum line and includes fingerings (4, 6, 7, 4, 6, 4) under the notes.



O U V E R T U R E.

9

ront ses plus doux concerts. Les Tambours, Les Tâbours, Les Tâbours, & les Trompet-

ront ses plus doux concerts. Les Tambours, Les Tâbours, Les Tâbours, & les Trompet-

ront ses plus doux concerts. Les Tambours, Les Tâbours, Les Tâbours, & les Trompet-

ront ses plus doux concerts. Les Tambours, Les Tâbours, Les Tâbours, & les Trompet-

tes Feront ses plus doux concerts. Feront ses plus doux concerts.

tes Feront ses plus doux concerts. Feront ses plus doux concerts.

tes Feront ses plus doux concerts. Feront ses plus doux concerts.

tes Feront ses plus doux concerts. Feront ses plus doux concerts.

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'tes' and then sing 'Feront ses plus doux concerts.' The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines. The score is written in a single system with multiple staves.

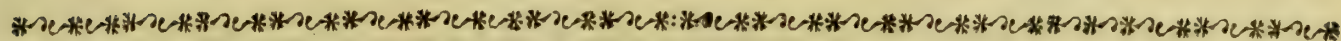
FIN DE L'OUVERTURE.





LE CARNAVAL,

MASCARADE.



PREMIERE ENTREE.

Trois Espagnols chantans , dont le premier se plaint de l'Amour , & les deux autres qui le consolent , sont accompagnez de trois autres Espagnols & de trois Espagnolettes, qui dansent.

RITOURNELLE.

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

ESPAGNOL qui se plaint.

SE que me muero, me muero de a- mor, Y soli- cito el do- lor.

Se que me muero, me muero de a- mor, Y soli- cito el do- lor.

VIOLONS.

VIOLONS.

A un muriendo de querer De tambuen ayre adolez.

co Que es mas de loque padez co, Loque quiero pade- cer Y no pudiendo ex-

ceder A mi- desco el ri- gor. Y no pudiendo exce- der A mides- co el ri- gor. Y no pu-

diendo' exceder A midesco el ri- gor. Se que me muero, me muero dé amor Y soli-

cito exce- der, Se que me muero, me muero dé amor, A mides- co el dolor.

PREMIERE ENTREE.

13

RITOURNELLE.

VIOLONS.

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

L'infirmité la mort Con pitié tant adverti- da, Que me assure la vie, En ei

risque de la mort, Vivir de Lugolpe forte, Es de mi salud primor. Vivir de Lugolpe fuer-

te Es de mi salud primor. Vivir de Lugolpe forte, Es de mi salud pri- mor.

Se que me muero, me muero de amor, Y solicito el do- lor. Se que me muero

me muero de a- mor, Y soli- cito el do- lor.

LE CARNAVAL, MASCARADE.

RITOURNELLE.

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

The first system contains three staves. The top two staves are for Violons, and the bottom staff is for Basse-Continue. The music is in 3/4 time and features a variety of note values and rests.

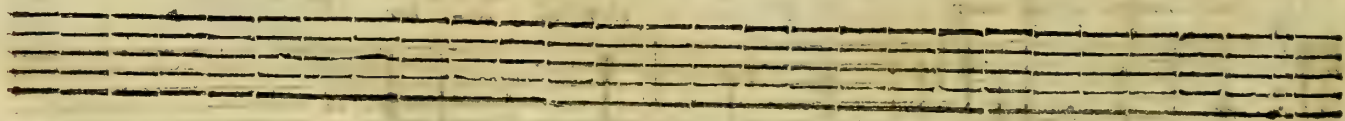
PREMIER ESPAGNOL enjoué.

Ay que lo- cura con tanto ri- gor, Ay que lo- cura, Ay que lo-

The second system contains three staves. The top two staves are for Violons, and the bottom staff is for Basse-Continue. The music is in 3/4 time and features a variety of note values and rests.

cura con tanto ri- gor Que- xarse de a- mor Del nino bo- nito, Del nino

The third system contains three staves. The top two staves are for Violons, and the bottom staff is for Basse-Continue. The music is in 3/4 time and features a variety of note values and rests.



bo- nito Que todo es doul- ça- ra, Del nino bo- nito, Del nino bo- nito

Que todo es doul- ça- ra. Ay que lo- cura con tanto ri- gor, Ay, Ay,

Ay que lo- cura!

LE CARNAVAL, MASCARADE.

SARABANDE POUR LES ESPAGNOLS.

On reprend deux fois les Reprises.

RONDEAU. FIN.

AU RONDEAU.

PREMIERE ENTRE'E.

17

DEUXIEME ESPAGNOL enjoué.

EL do- lor soli- cita, El que al dolor se da:

BASSE-CONTINUE.

El do- lor soli- cita, El que al dolor se da: da:

Y na- die de amor muere Sino quien no save a- mar, no

save a- mar. Y nadie de amor muere Sino quien no

save a- mar, no save a- mar. Y... mar.

LE CARNAVAL, MASCARADE.

E N S E M B L E.

Dulce muerte es el a- mor, Con correspon- dentia y- gual. Dulce muerte

BASSE-CONTINUE.

es el a- mor, Con cor- respondentia y- gual, Y- si esta goza- mos oy, Porque la

quieres turbar? la quieres turbar? Porque la quieres tur- bar? Porque la

quieres turbar? Porque la quieres tur- bar?

P R E M I E R E E N T R E E.

19

A I R pour les Espagnols.

VIOLONS.

The image shows the first five measures of a musical score for Violons. The notation is on five staves. The first staff has a treble clef and a key signature of one flat (B-flat). The time signature is 6/4. The music consists of eighth and sixteenth notes, with some measures containing rests. The second staff has a bass clef and a key signature of one flat. The time signature is 6/4. The music consists of eighth and sixteenth notes, with some measures containing rests. The third staff has a treble clef and a key signature of one flat. The time signature is 6/4. The music consists of eighth and sixteenth notes, with some measures containing rests. The fourth staff has a bass clef and a key signature of one flat. The time signature is 6/4. The music consists of eighth and sixteenth notes, with some measures containing rests. The fifth staff has a treble clef and a key signature of one flat. The time signature is 6/4. The music consists of eighth and sixteenth notes, with some measures containing rests.

This image shows a handwritten musical score for "The Bird Song" by George Frideric Handel. The score is written on five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and ornaments, such as mordents and grace notes. The subsequent staves continue the melody, with some staves featuring a different clef (likely alto or bass). The handwriting is in ink on aged, slightly yellowed paper. The score is a single system, with all staves connected by a vertical line on the left.

LE CARNAVAL, MASCARADE.

VIOLONS

VIOLONS.

PREMIER ESPAGNOL enjoué.

Alegrese Enamo- rado Y tome mi pare- cer, Alegrese En amo- rado Y

tome mi parecer, mi parecer. Que en esto de que- rer, Todo es hallar el vado.

Que en esto de que- rer, Todo es hallar el vado. Todo es hallar el vado.

PREMIERE ENTREE.

21

TOUS TROIS.

V Aya, vaya de fiestas, Vaya de vayle, Vaya de va- yle, Alegria, alegri-

V Aya, vaya de fiestas, Vaya de vayle, Vaya de va- yle, Alegria, ale- gri-

V Aya, vaya de fiestas, Vaya de vayle, Vaya de va- yle, Alegria, ale- gri-

BASSE-CONTINUE.

a, Alegria, alegria, ale- gri- a, Questo de dolor est fanta- si- a. Questo

a, Alegria, alegria, ale- gri- a, Questo de do- lor est fanta- si- a. Questo

a, Alegria, alegria, ale- gri- a, Questo de dolor est fanta- si- a. Questo

de do- lor, est fanta- si- a. Ale- gria, ale- gria, Ale-

de do- lor, est fanta- si- a. Ale- gria, ale- gria, Ale-

de do- lor, est fanta- si- a. Ale- gria, ale- gria, Ale- gria, ale-

gria, ale- gri- a, Questo de do- lor est fanta- si- a.

gria, ale- gri- a, Questo de do- lor est fanta- si- a.

gria, ale- gri- a, Questo de do- lor est fanta- si- a.

gria, ale- gri- a, Questo de do- lor est fanta- si- a.

FIN DE LA PREMIERE ENTREE





DEUXIEME ENTREE.

Un Maître d'Ecole Italien, nommé BARBACOLA, avec quatre Enfants Ecoliers.

BARBACOLA.

Son dotor per occa- sion Ma dotor piu dei do- tori, Ch'un dotor di profession

BASSE-CONTINUE.

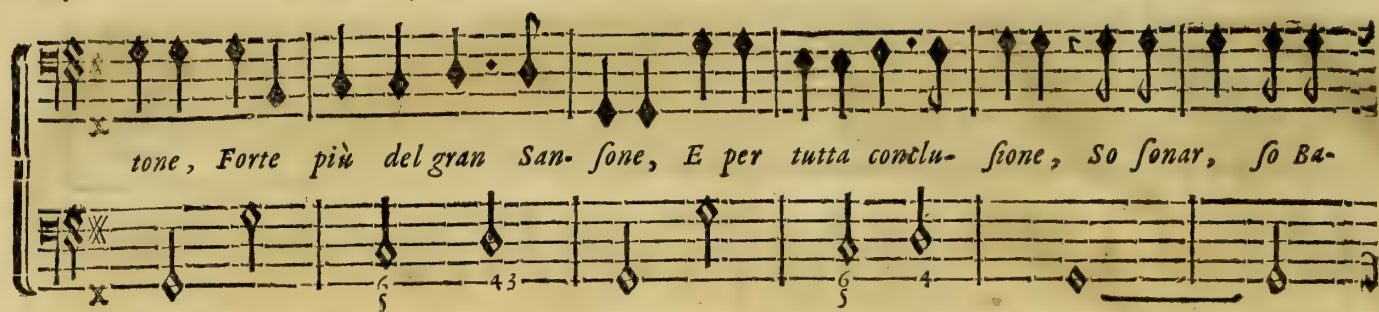
Non amai tanti au- di- tori. Non amai tanti au- di- tori. In campagna son venuto

Per tener famosa scuola Il mio nom' è cono- ciuto son il maëstro Barbacola;

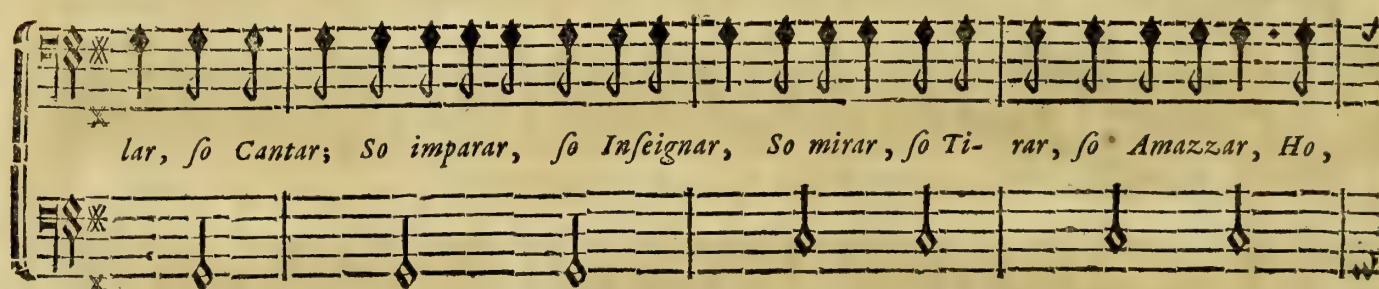
Son il maëstro Bar- ba- cola. E per mia reputa- tione Son dà tutte le persone,

Nominato il dotto- rone, Più eloquente di Cice- rone, Più sa- piente di Ca.

LE CARNAVAL, MASCARADE.



tone, Forte più del gran San- sone, E per tutta conclu- sione, So sonar, so Ba-



lar, so Cantar; So imparar, so Insegnar, So mirar, so Ti- rar, so Amazzar, Ho,

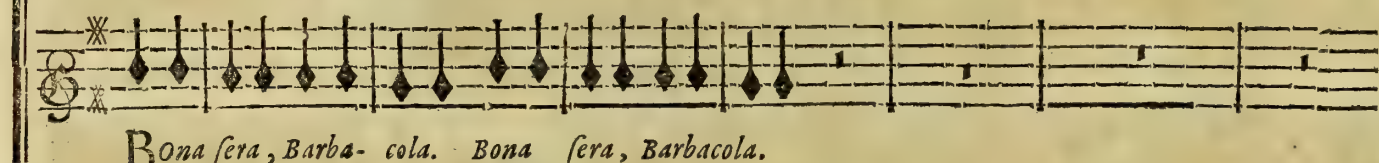


ho, ho... Ahi che perdo la pa- rola! Ahi che perdo la pa- rola!

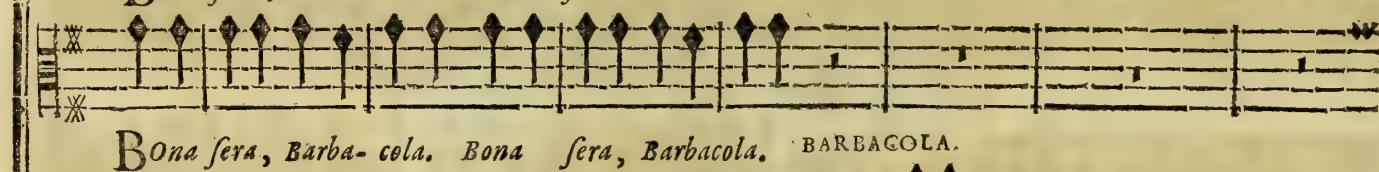
LES ECOLIERS.



Bona sera, Barba- cola. Bona sera, Barbacola.



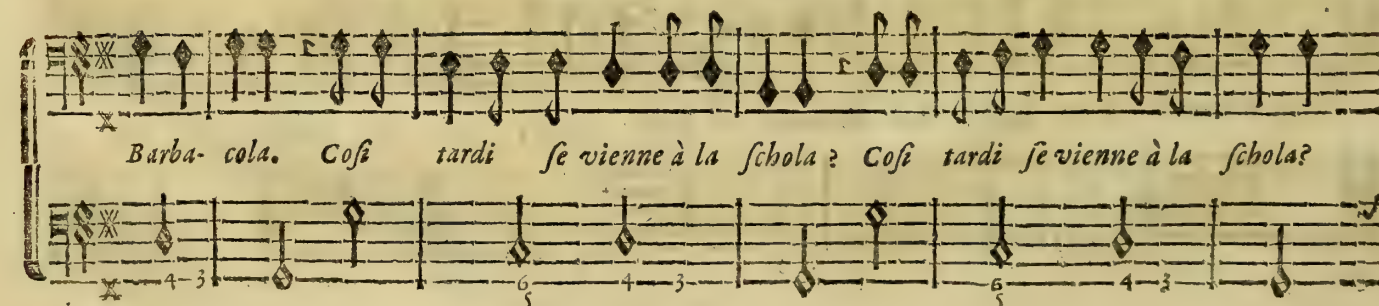
Bona sera, Barba- cola. Bona sera, Barbacola.



Bona sera, Barba- cola. Bona sera, Barbacola. BARBACOLA.



Bona sera, Barba- cola. Bona sera, Barbacola. Bona sera, Barba- cola. Bona sera



Barba- cola. Così tardi se vienne à la schola? Così tardi se vienne à la schola?

DEUXIEME ENTREE. II

25

LES ECOLIERS.

Perdo- nate schei, Barba- cola. Perdo- nate schei, Barba- cola.

Perdo- nate schei, Barba- cola. Perdo- nate schei, Barba- cola.

Perdo- nate schei, Barba- cola. Perdo- nate schei, Barba- cola.

Perdo- nate schei, Barba- cola. Perdo- nate schei, Barba- cola. SU, su, alla leti-

6 5 4-3 6 5 4-3 6 43

BARBACOLA.

LES ECOLIERS.

LA sa- piamo in perfetti- one.

LA sa- piamo in perfetti- one.

LA sa- piamo in perfetti- one,

one. Su, su, alla leti- one. LA sa- piamo in perfetti- one.

6 5 43 6 5 4-3

LE CARNAVAL, MASCARADE.

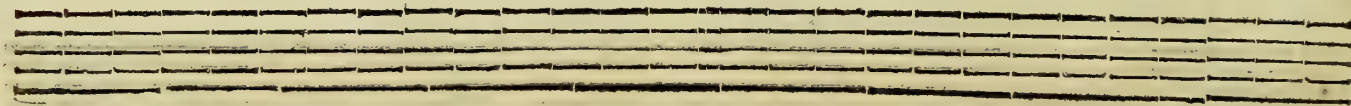
La sa- piamo in perfetti- one.

La sa- piamo in perfetti- one.

La sa- piamo in perfetti- one.

La sa- piamo in perfetti- one. BARBACOLA.

La sa- piamo in perfetti- one. E Chi la letion non sa, Sù le mani se li da.



LES ECOLIERS pleurent.

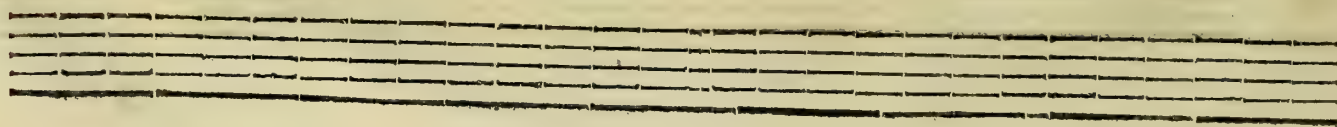
AH, ah, ah...

AH, ah, ah...

AH, ah, ah...

BARBACOLA.

Echi la letion non sa, Sù le mani se li da. AH, ah, ah... Non piangete più, Scolari,



Che non vi farò studiar, Sol con voi, putti miei cari: Me vo metter à Ballar;

Me vo metter à ballar; Non par- liamo più dis- cuola, Non par- liamo

più di scuola; Non par- liamo più di scuola, Non par- liamo più di scuola.

LES ECOLIERS.

Viva, viva, Barba- cola, Viva, viva, Barba- cola.

Viva, viva, Barba- cola, Viva, viva, Barba- cola.

Viva, viva, Barba- cola, Viva, viva, Barba- cola.

Viva, viva, Barba- cola, Viva, viva, Barba- cola.

LE MAISTRE & LES ECOLIERS dansent ensemble, l'Air suivant.

LE CARNAVAL, MASCARADE.

A I R de Barbacola & de ses Ecoliers.

VIOLONS.

First system of musical notation for Violons. It consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The subsequent four staves are in bass clef. The notation includes various rhythmic values, accidentals, and repeat signs. The first staff ends with a double bar line and repeat dots. The fifth staff has a measure marked with 'x 4 x' and a '6' below it.

Second system of musical notation for Violons. It consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The subsequent four staves are in bass clef. The notation includes various rhythmic values, accidentals, and repeat signs. The first staff ends with a double bar line and repeat dots. The fifth staff has a measure marked with 'x 4 x' and a '6' below it.

DEUXIEME ENTREE.

29

BARBACOLA.

Non par- liamo più dif- cuola, Non par- liamo più dif- cuola, Non parliamo

BASSE-CONTINUE.

più di scuola, [Non par- liamo - più di scuola.

LES ECOLIERS.

Viva, viva, Barba- cola, Viva, viva, Barba- cola.

Viva, viva, Barba- cola, Viva, viva, Barba- cola.

Viva, viva, Barba- cola, Viva, viva, Barba- cola.

Viva, viva, Barba- cola, Viva, viva, Barba- cola.

Viva, viva, Barba- cola, Viva, viva, Barba- cola.

LE MAISTRE & LES ECOLIERS dansent ensemble, l'Air suivant.

LE CARNAVAL, MASCARADE.

AIR de Barbacola & de ses Ecoliers.

VIOLONS.

The musical score consists of two systems, each containing five staves. The first system is labeled 'VIOLONS.' and the second system is unlabeled. The notation includes various musical symbols such as clefs, time signatures, and notes, with some measures marked with 'x' and '4'.

LE MAISTRE & LES ECOLIERS s'en vont tous ensemble en dansant.

FIN DE LA DEUXIEME ENTREE.



TROISIÈME ENTRÉE.

POURCEAUGNAC, Bourgeois Italien, vient demander justice, sur ce que deux femmes Françoises luy veulent faire accroire qu'il les a épousées toutes deux.

POURCEAUGNAC. *Giustitia, Giusti- tia, Giusti- tia, Giusti- tia, Giuf-*

BASSE-CONTINUE.

titia, Giustitia, Giustitia, Giustitia: Non sarà mai possibile Ch'in caso sì terribile, Non

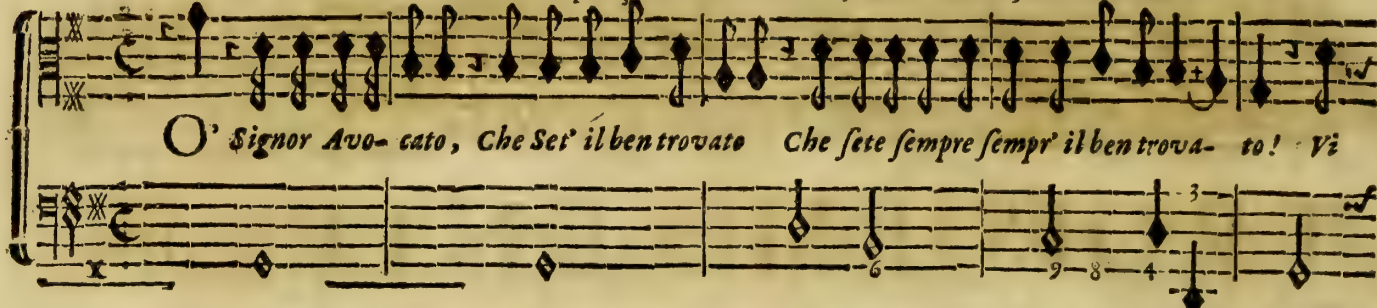
trovi qual che giudice Che con le sue man'su- dice Mi scriva discol- pevole Che mi sia favo-

revole Contro sì gran' mali- tia, Giusti- tia, Giusti- tia, Giusti- tia, Giusti- tia, Giusti-

a, Giusti- tia, Giusti- tia, Giusti- tia.

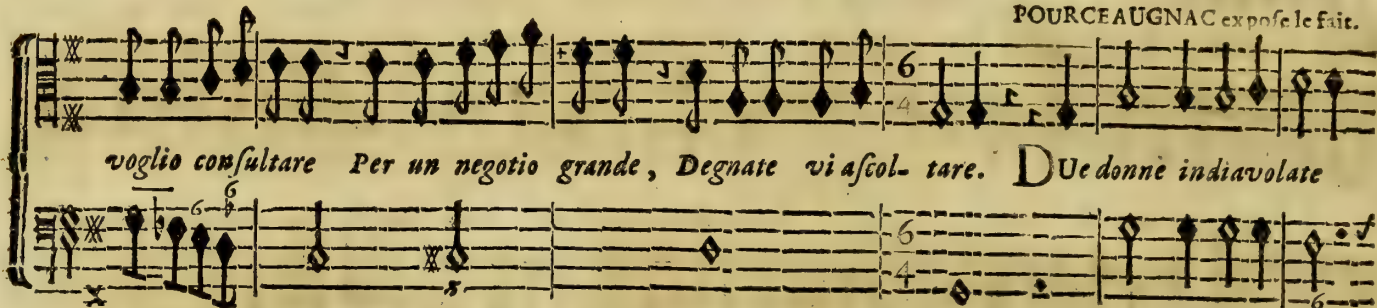
LE CARNAL, MASCARADE.

POURCEAUGNAC aperçoit un Avocat, & le salue, en chantant:



O' Signor Avo- cato, Che Ser' il ben trovato Che sete sempre sempr' il ben trova- to! Vi

POURCEAUGNAC expose le fait.



voglio consultare Per un negotio grande, Degnate vi ascol- tare. D'Ue donne indiavolate



Mi fann' un processo' a- troce, Gridand' ad alta voce Che con me son' mari- tate?



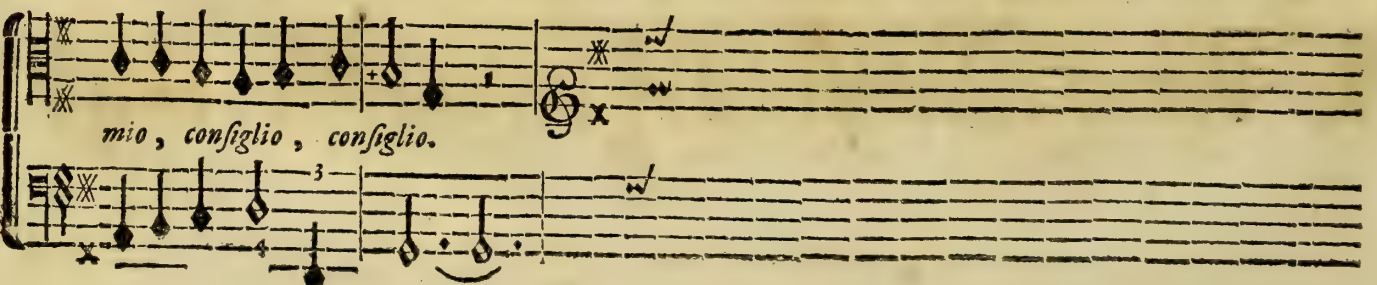
Han mentito, Han mentito, Han mentito le scele- rate; M'hanno menato tanti bambini, Tanti put-



tini, Picini, pi- cini. M'hanno messo tutt' in bisbiglio; Car' Avvocato mio, consiglio, con-



figlio. M'hanno messo tutt' in bisbiglio; Car' Avvocato mio, consiglio, consiglio. Car' Avvocato



mio, consiglio, consiglio.

TROISIEME ENTREE.

33

L'ADVOCAT luy répond en chantant fort lentement, & trainant ses Paroles.

VIOLONS.

VIOLONS.

LA po- ly- ga- mi- e est un

cas, Est un cas pen- da- ble.

POURCEAUGNAC répond :

Già so che chi due volte e mari- tato Dev' esser impi- caso.

L'AVOCAT trainant ses Paroles, l'interrompt en chantant La Polygamie.
Et POURCEAUGNAC chante en même tems.

Ma, lo so', lo credo, se non o mai sposato, Non poss' esser condan- nato: Bruta

LA Po- ly- ga- mi- e est un

bestia furfantone, Brutto, brutto gatto mammone, Viso di spia, Becco cornato, va te ne via.

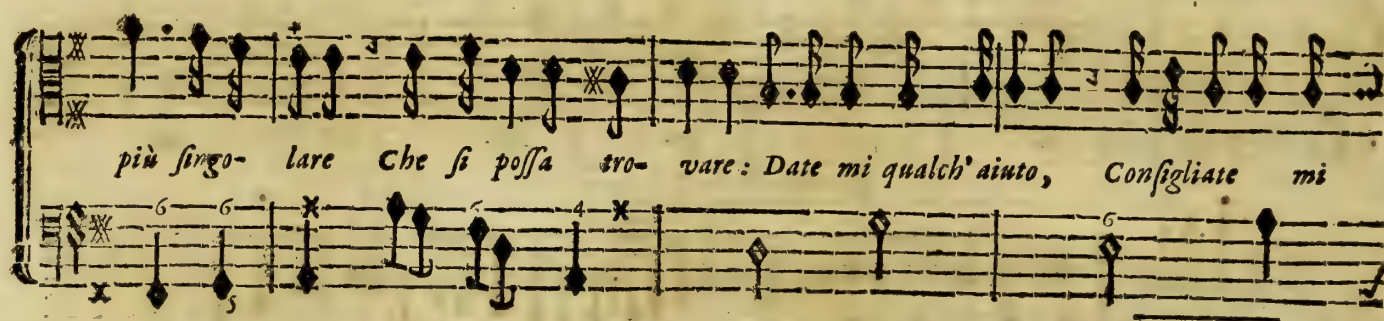
cas, Est un cas pen- da- ble.

LE CARNAVAL, MASCARADE.

POURCEAUGNAC aperçoit un autre Avocat, & luy fait la reverence en chantant :



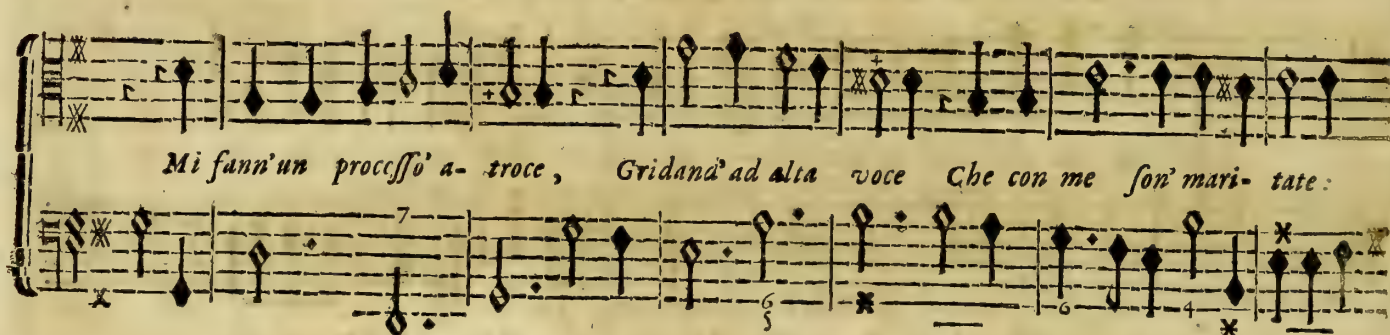
Facio la reverenza Alla grand' eccellenza Del huomo' il più sa- puto E il



più singo- lare Che si possa tro- vare: Date mi qualch' aiuto, Consigliate mi



Il expose le fait.
quanto lo potrete, Sentite La mia lite, Poi mi risponde- rete. Due donne indiavolate



Mi fann' un processo' a- troce, Gridan' ad alta voce Che con me son' mari- tate:



Han mentito, Han mentito, Han mentito le scele- rates; M'hanno menato tanti bambini, Tanti put-



rini, Picini, pi- cini. M'hanno messo tutt' in bisbiglio: Car' Avvocato mio, consiglio, con-

figlio. M'anno messo tutt' in bis-biglio. Car Avvocato mio, consiglio, consiglio.

Car Avvocato mio, consiglio, con-figlio.

L'AVOCAT parlant fort vite & bredouillant, répond :

V Otte fait Est clair & net Et tout le droit En cet endroit Conclut tout droit:

droit: Si vous consultez nos Auteurs, Legisliteurs & Glossa-teurs, Justinian, Papini-

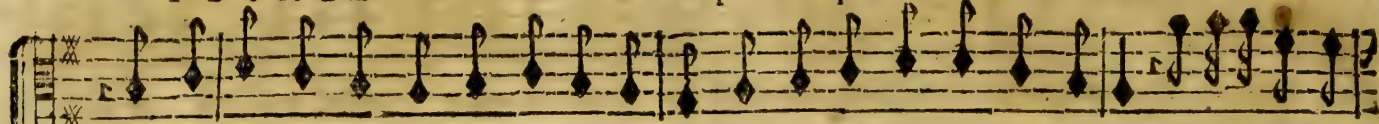
an, Ulpian, & Tribonian, Ferrand, Rebuffe, Jean, Imole, Taul, Castre, Julian, Bar-

thois, Jason, Alciat & Cujas; Ce grand Homme si capable: La Polygami- e est un

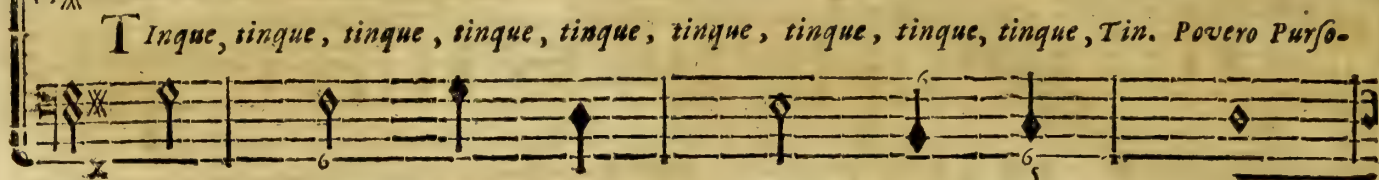
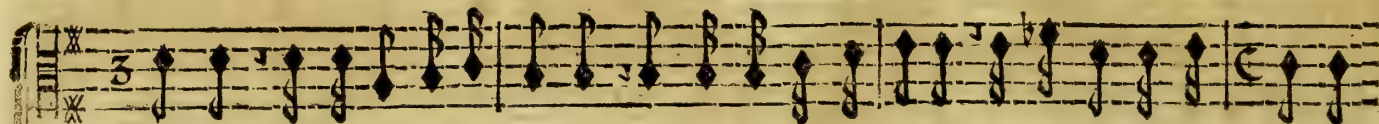
cas, Est un cas pendable. Est un cas pendable, Est un cas pen- dable.

LE CARNAVAL, MASCARADE.

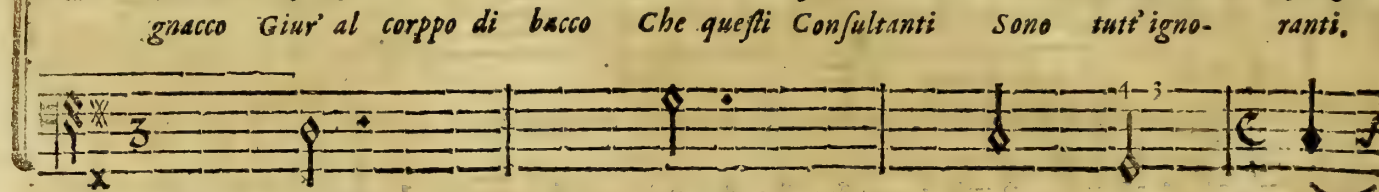
POURCEAUGNAC au desespoir, répond à l'Avocat bredouilleur:



T Inque, tique, tique, tique, tique, tique, tique, tique, Tin. Povero Purso-


gnacco Giur' al corppo di bacco Che questi Consultanti Sono tutt'igno- ranti.



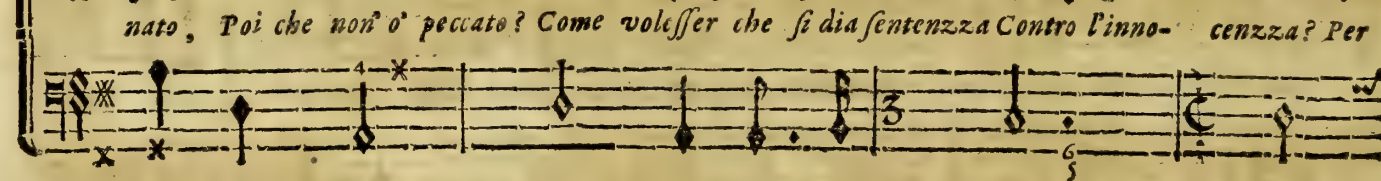
Il prend les deux Avocats, & leur dit:



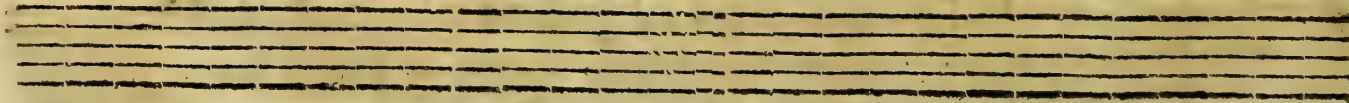
V ien qua animalacio, E' tu Brutto mostacios: Come voleffer ch'io sia condan-

nato, Poi che non o' peccato? Come voleffer che si dia sentenzaza Contro l'inno- cenza? Per




gratia, per pietà, per amici- tia, Date mi un modo per aver giuf- titia.

TROISIEME ENTREE.

37

L'AVOCAT trainant ses paroles , dit La Polygamie , &c. Pendant que l'AVOCAT bredouilleux dit:



 Tous les Peuples policez , Et bien senez Les Francois, Anglois, Hollandois , Da-

 LA po- ly-



 nois, Suedois, Polonois , Portugais , Espagnols, Flamans, Italiens , Allemans , Sur ce fait

 ga- mi- e est



 tiennent Loyiemblable , Et l'affaire est sans embarras : La po yga- mie est un cas , est un

 un cas est un cas , est



 caspendable. La po'ygamie est un cas pendable, est un cas pendable , est un cas pen-

 un cas , est un cas penda-

POURCEAUGNAC leur dit:



 dable; est un cas , est un cas pendable. Non l'o mai conosciute , Sono due beche cor-

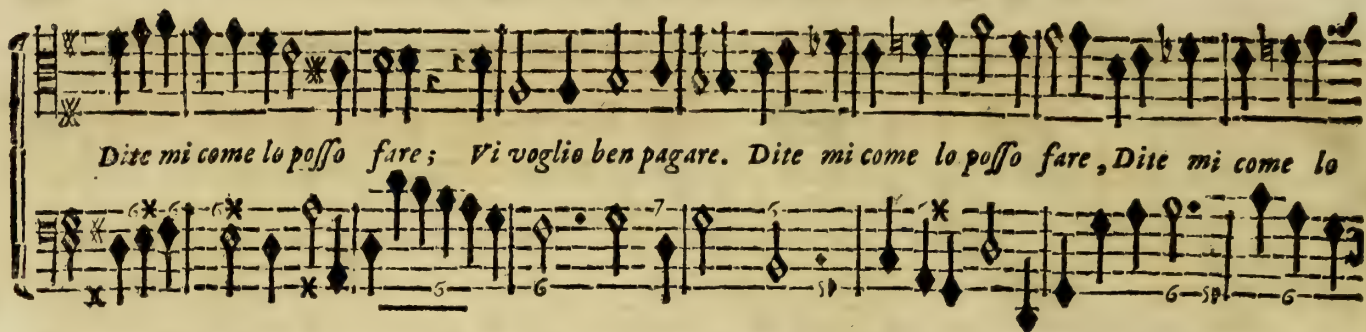
 ble. BASSE CONTINUE.



 nute , Le voglio far frustare Le voglio far imppi- care : Dite mi come lo posso fare ,

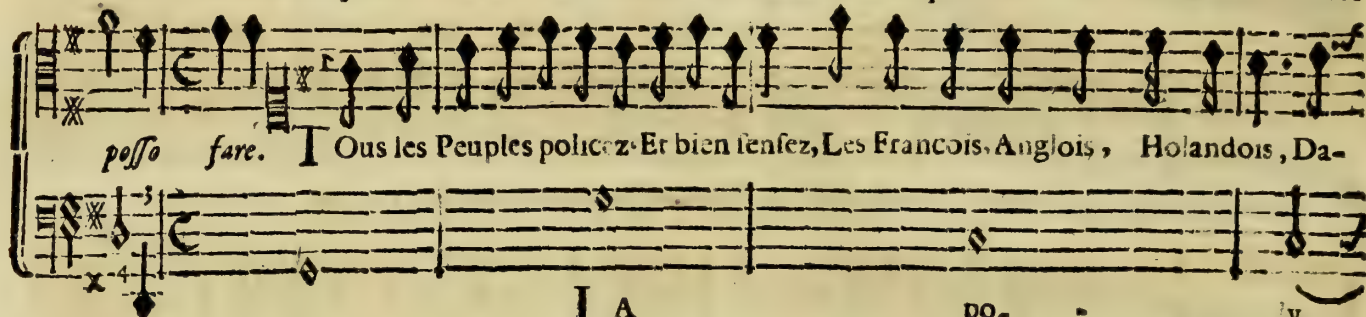


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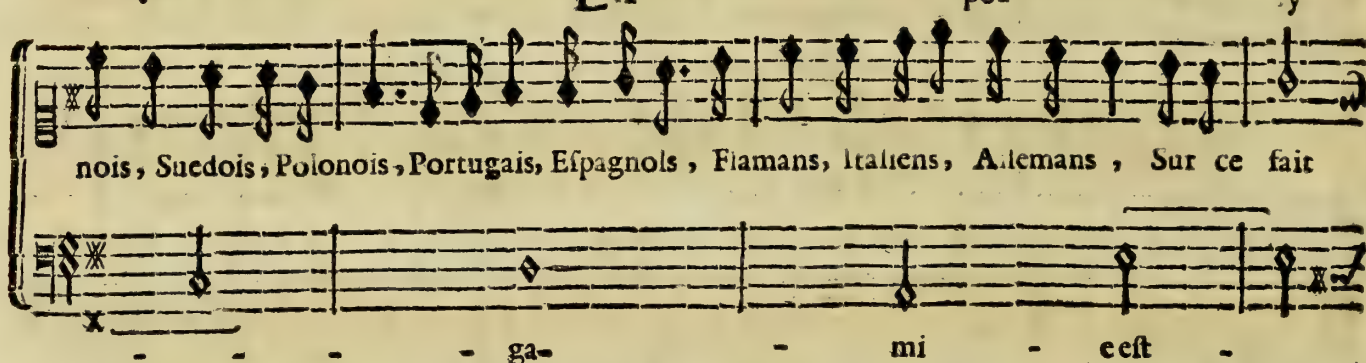


Dite mi come lo posso fare; Vi voglio ben pagare. Dite mi come lo posso fare, Dite mi come lo

L'AVOCAT trainant ses paroles, chante : La Polygamie est, &c. Pendant que l'AVOCAT bredouilleur chante :



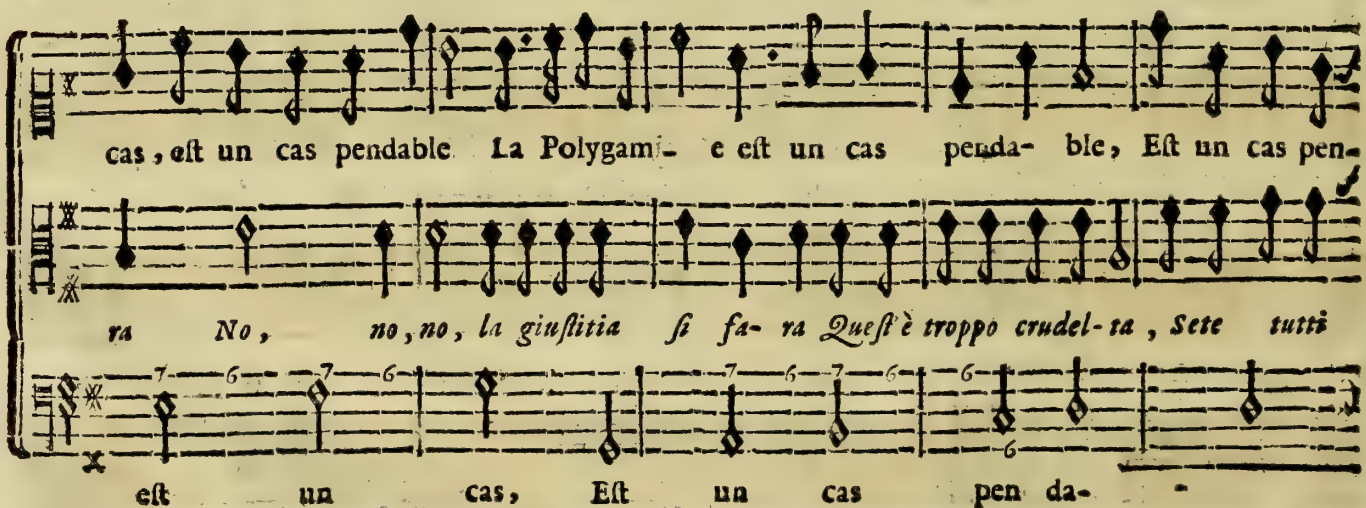
posso fare. Tous les Peuples policez: Et bien tenez, Les Francois, Anglois, Holandois, Da-



LA po- ly
nois, Suedois, Polonois, Portugais, Espagnols, Flamans, Italiens, Alemans, Sur ce fait



tiennent Loi semblable, E l'affaire est sans embarras: La po-ly gami- e est un
POURCEAUGNAC chante en même temps.
POURCEAUGNAC chante: Non ne pos- so piu: Questo mai non fu, Non sa-
un cas, est un cas,



cas, est un cas pendable La Polygamie est un cas penda- ble, Est un cas pen-
ra No, no, no, la giustizia si fa- ra Quest'è troppo crudel- ta, Sete tutti
est un cas, Est un cas pen da-

TROISIEME ENTREE.

39

dable. Est un cas pendable. Est un cas, Est un cas pendable.

furbi questo non fara La giustitia, la giustitia si fara.

Rémol.
ble. B-C

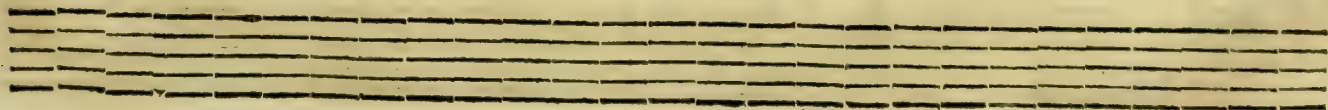
POURCEAUGNAC seul se plaint à l'Amour.

Amor, crudel Amor, che t'ho fatti- o? Amor, crudel Amor, che t'ho fatti-

o? Dar mi due donne Amor, o que- sté troppo, o que- sté trop-po: Tu sai ch' il Dio Vul-

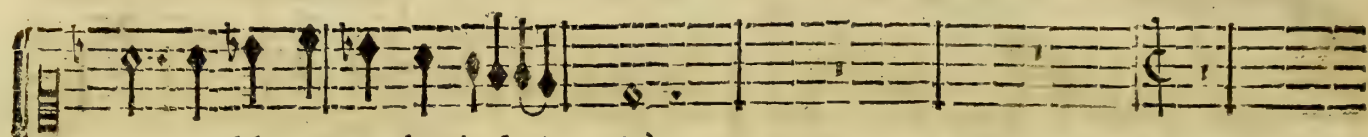
cano po-vero zoppo, Sposo la Dea di Cipro per sua mala fortuna, Egli fu becco e'

n'ebbe troppo d'una; Per che due donne a me Amor spie- tato, Tu mi voi dispe- rato,

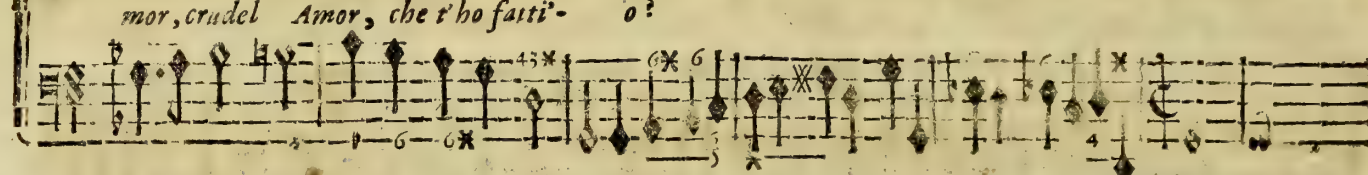




O Ciel, o Stelle, o fa- to rio. A- mor, cruel a- mor, che t'ho fatti- o? A-



mor, cruel Amor, che t'ho fatti- o?



Deux Operateurs Italiens, & six Matassins dansants, viennent pour réjouir
POURCEAUGNAC dans sa mélancolie, & chantent:



Bon di, Bon di, Bon di, bon di, bon di, bon di, bon di, Non



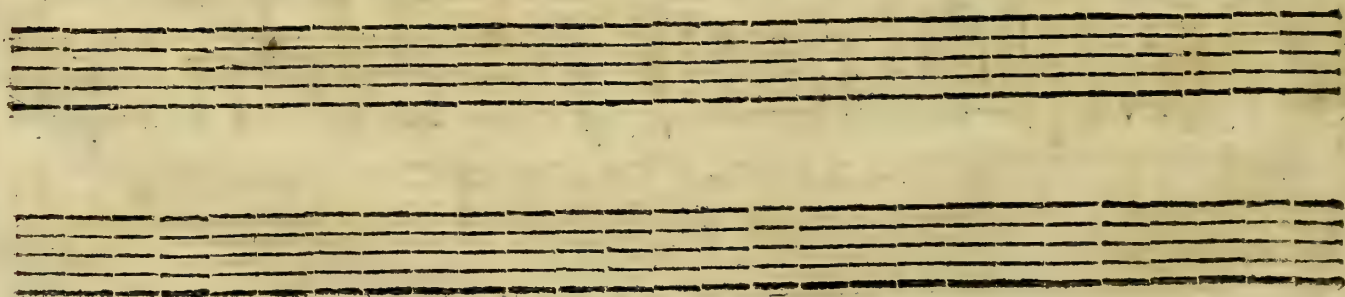
Bon di, Bon di, Bon di, bon di, bon di, bon di, bon di, Non




vi lasciate uccidere, Dal dolor malin- conico, Noi vi faremo ridere Col nostro canto' har-



vi lasciate uccidere, Dal dolor malin- conico, Noi vi faremo ridere Col nostra canto' har-

TROISIEME ENTREE.

41



monico, Noi vi fa-re- mo ri- de- re, Col nostro canto harmonico, Sol' per guarirui, Siamo venuti-
monico, Noi vi fa- re- mo ri- dere; Col nostro canto harmonico, Sol' per guarirui, Siamo venuti-



qu'i. Bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di, bon di.

Second Operateur.



Altro non e la paz-zià Che malin-co- nia, Che malinco- nia : Il malato Non



e dispe- rato, Se vol pigliar un poco d'alle- gria. Se vol pigliar un poco d'alle- gria,



Al- tro non e la pazzi- a Che malinco- ni- a, Che ma- lin- co- ni- a.

L

LE CARNAVAL, MASCARADE.

Second Operateur.

SU cantate, bal- late, ri- dere, Cantate, bella- te, ridete, E se far meglio vo- lete,

Quan do sentite il de- liro vi- ci- no, Piglia- te del vino, Piglia- te del vi- no,

ENSEMBLE.
E qualche volta un poco di ta- bac, E qualche volta un poco di tabac. A legra-

mente, A- legra- mente Monzu Pourceaugnac. Alegra- mente, Alegra-

Alegra- mente, A- le gramente Monzu Pourceau- gnac. A- le- gra- mente Mon-

mente Monzu Pourceaugnac. Alegramente Monzu Pourceaugnac. A- le- gramente Monzu Pourceaugnac. zu, Monzu Pourceaugnac. Alegramente Monzu Pourceaugnac. Alegra- men- te Monzu Pourceaugnac,

TROISIEME ENTREE.

43

LES MATASSINS Dansent.

The first system of musical notation consists of five staves. The top staff is in G major (one sharp) and 3/8 time. The second staff is in C major (no sharps or flats) and 3/8 time. The third staff is in G major (one sharp) and 3/8 time. The fourth staff is in C major (no sharps or flats) and 3/8 time. The fifth staff is in G major (one sharp) and 3/8 time. The notation includes various musical symbols such as notes, rests, and accidentals.

The second system of musical notation consists of five staves. The top staff is in G major (one sharp) and 3/8 time. The second staff is in C major (no sharps or flats) and 3/8 time. The third staff is in G major (one sharp) and 3/8 time. The fourth staff is in C major (no sharps or flats) and 3/8 time. The fifth staff is in G major (one sharp) and 3/8 time. The notation includes various musical symbols such as notes, rests, and accidentals.

Two sets of empty musical staves, each consisting of five staves, located at the bottom of the page.

Les deux Operateurs avec chacun une Seringue, vantent la bonté du remede qu'ils apportent
à POURCEAUGNAC.



Non vi date piu te- dio Quest'e il vero rime-dio Che va cercar d'a basso' al fronte-



Non vi date piu tedi- o Quest'e il vero rime-di o Che va cercar d'a basso' al fronte



Non vi date piu tedi- o Quest'e il vero rime-di o Che va cercar d'a basso' al fronte



BASSE-CONTINUE.



spizio Ralegr'e non fa male A tutti fa ser- vitio Per questo lo chiamiamo servitia-



spizio Ra'egr'e non fa male A tutti fa ser- vitio , Per questo lo chiamiamo servi- tia-



spizio Ra'egr'e non fa male A tutti fa ser- vitio , Per questo lo chiamiamo servi- tia-




le Per questo lo chiamiamo servi- tia- le L'abbiamo fatt'h' a posta Poco denaro costa, E



le Per questo lo chiamiamo servi- tia- le L'abbiamo fatt'h' a posta Poco dena-ro costa, E



le Per questo lo chiamiamo servi- tia- le L'abbiamo fatt'h' a posta Poco dena-ro costa, E




bono, e dolce, benigno, o via, o via: Metta la test' a basso, vo Signoria.



bono, e dolce, benigno, o via, o via: Metta la test' a basso vo, Signoria.



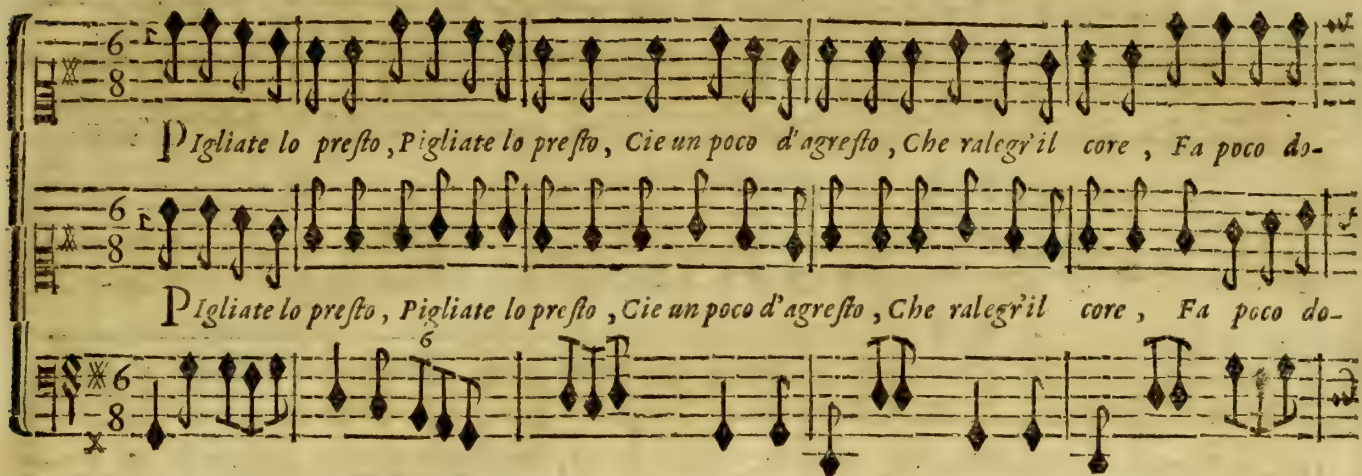
bono, e dolce, benigno, o via, o via: Metta la test' a basso vo, Signoria.



TROISIEME ENTRE'E.

45

Les deux Operateurs veulent forcer POURCEAUGNAC à prendre le remede , en chantant :



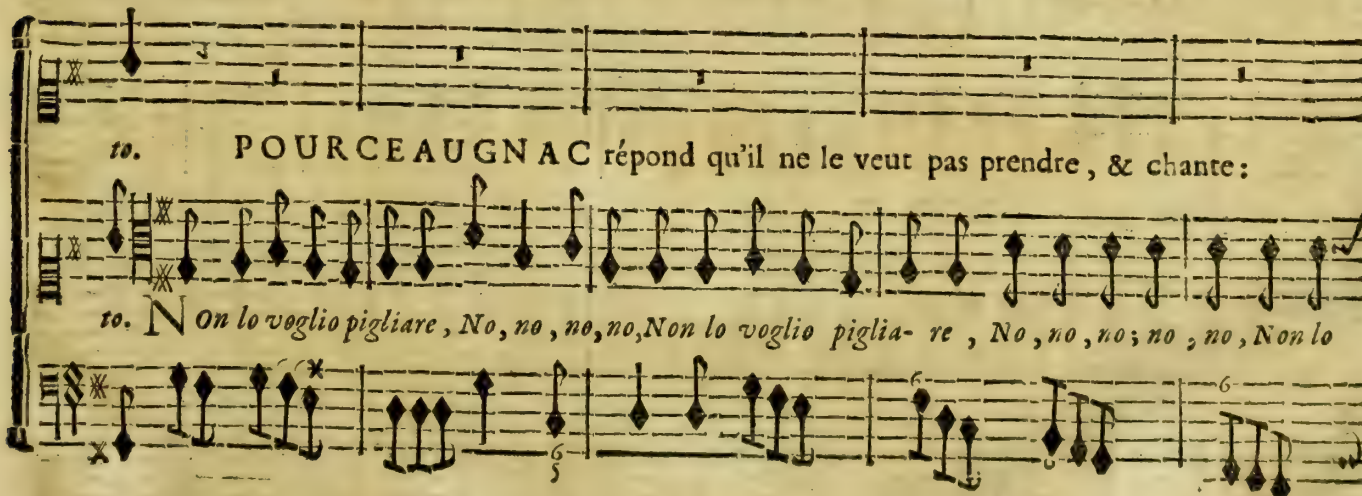
Pigliate lo presto, Pigliate lo presto, Cie un poco d'agresto, Che ralegr' il core, Fa poco do-



lore, Tien' il corpo lesto, Le buon' e benigno, Benigno, benigno, Vel giur e protesto, Vel giur e pro-



resto, Pigliate lo presto. Pigliate, Pigliate, Pigliate lo presto, Pigliate, Pigliate lo pres-



resto, Pigliate lo presto. Pigliate, Pigliate, Pigliate lo presto, Pigliate, Pigliate lo pres-

10. POURCEAUGNAC répond qu'il ne le veut pas prendre , & chante :

10. *Non lo voglio pigliare, No, no, no, no, Non lo voglio piglia- re, No, no, no; no, no, Non lo*

voglio pigliare : Lasciate mi andare, Lasciate mi andare Vole- te sforzare, Vi manderò fate Squar-

tare, Squartare : Lasciate mi andare No, no, no, no, no, no, non voglio pigliare, No, no, no, no,

no, no, non, voglio pigliare. No, no, non lo voglio piglia- re.

Les Operateurs & les Matassins veulent à toute force qu'il le prenne.

Piglialo su', Signor Monzu, Piglialo, piglialo, piglialo su', Che n'on ti fara male, Piglia- lo

Piglialo su', Signor Monzu, Piglialo; piglialo, piglialo su'. Che non ti fara male, Piglia- lo

su' questo servi- tiale. Piglialo su' questo servi- tiale, Piglialo su' questo servi- tiale.

su' questo servi- tiale, Piglialo su' questo servi- tiale, Piglialo su' questo servi- tiale.

On reprend l'Air des M A T A S S I N S, Page 43.

TROISIEME ENTRE'E.

47

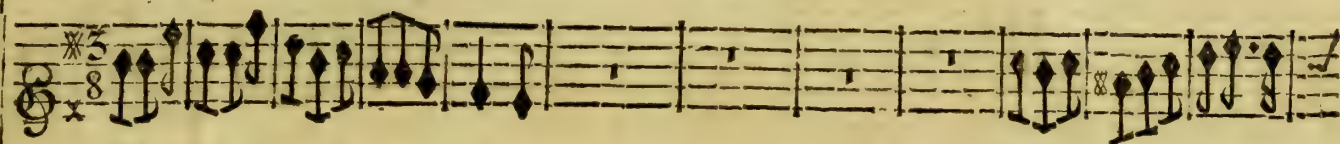
CHOEUR des MATASSINS.



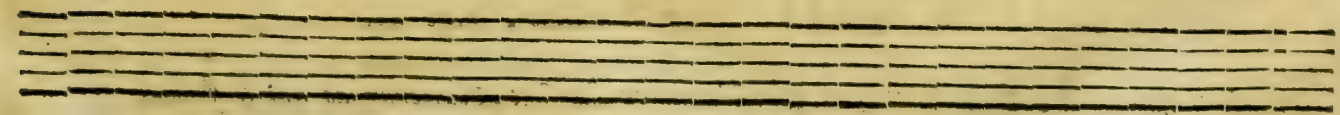
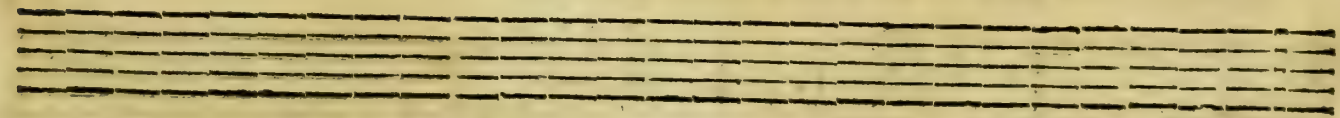
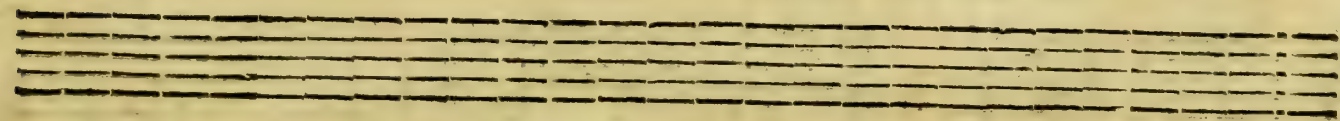
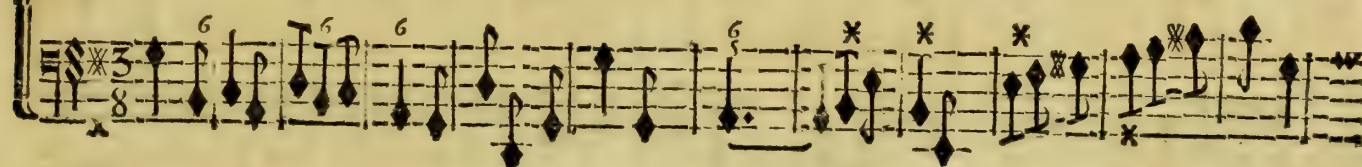
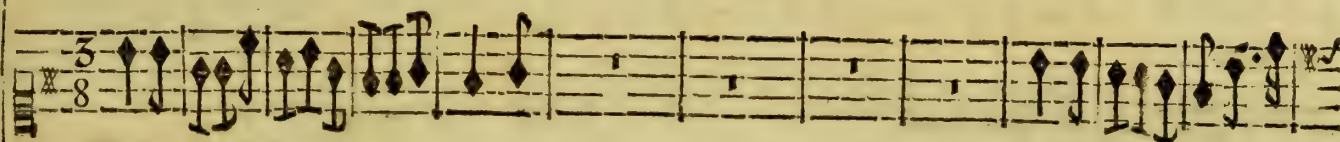
Piglialo su', Che non ti fara male,



Piglialo su', Che non ti fara male,



VIOLONS.



Piglialo su, Piglialo su' questo servi- tia- le,

Piglialo su' Piglialo su' questo servi- tiale,

Piglialo su', Signor Mon- zu, Piglialo, Piglialo, Piglialo su'.

Piglialo su', Pi- glialo su, Piglialo, piglialo piglialo su'.

On reprend l'Air des Mataffins, Page 43.

Les Operateurs, & les Mataffins poursuivent en dansant, Pourceangnac qui se sauve.

FIN DE LA TROISIEME ENTRE'E.



QUATRIÈME ENTRÉE.

PHILENE, TIRCIS, Troupes de Bergers de Bergeres, & de Payfans.

RITOURNELLE.

Musical score for the Ritournelle, featuring three staves:

- VIOLONS.** (Violins) - Two staves with treble clefs and a key signature of one flat (B-flat).
- BASSE-CONTINUE.** (Bass Continuo) - One staff with a bass clef and a key signature of one flat (B-flat).

The music is in 2/4 time and consists of a single melodic line with various ornaments and trills.

PHILENE.

Musical score for Philene's first vocal part, featuring two staves:

- Voice** - Treble clef, key signature of one flat (B-flat).
- Basse-CONTINUE.** - Bass clef, key signature of one flat (B-flat).

The lyrics are: *Si du triste ré- cit de mon inqui- tu- de, Je trouve le repos dans*

Musical score for Philene's second vocal part, featuring two staves:

- Voice** - Treble clef, key signature of one flat (B-flat).
- Basse-CONTINUE.** - Bass clef, key signature of one flat (B-flat).

The lyrics are: *vôtre soli- tude, Rochers, n'en foyez point fa- chez: chez: Quand vous çau-*

Musical score for Philene's third vocal part, featuring two staves:

- Voice** - Treble clef, key signature of one flat (B-flat).
- Basse-CONTINUE.** - Bass clef, key signature of one flat (B-flat).

The lyrics are: *rez l'excez de mes peines secret- res, Tous Rochers que vous êtes, Vous en serez touchez.*

LE CARNAVAL, MASCARADE.

Tous Rochers que vous êtes, Vous en ferez touchez. Vous en fe- rez touchez.

RITOURNELLE.

VIOLONS.

VIOLONS

VIOLONS.

VIOLONS

TIRCIIS.

Les Oyseaux réjou- is, dès que le jour s'avan- ce, Recommencét leurs chants

Dans ces vastes fo- rêts: rêts: Et moy j'y re- commen- ce Mes soupirs languis-

fants, Et mes tristes re- grets. Et moy j'y recom- mence

Mes soupirs languissants Et mes tris- tes re- grets, Et mes tris- tes regrets.

TIRCIS.

PHILENE.

TIRCIS.

A H! mon cher Philene! A H! mon cher Tircis! Que je sens de peine! Que j'ay de sou-

PHILENE.

TIRCIS.

cis! T Oujours sourde à mes vœux est l'ingrate Cli- me- ne. C Loris n'a point pour moy

E N S E M B L E.

PHILENE.

O Loy trop inhu- mai- ne!
des regards adou- cis, O Loy trop inhu- mai- ne,

trop inhumai- ne! Amour, Amour, si tu ne peux les contraindre d'ai- mer;

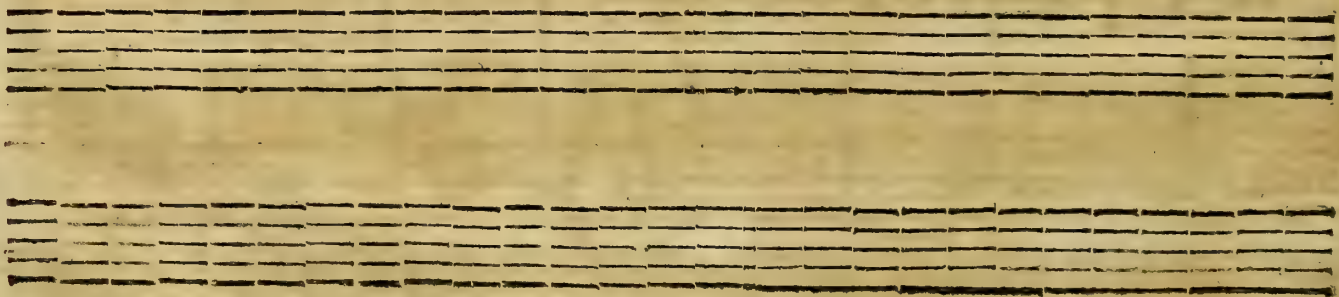
O Loy trop inhumai- ne! Amour, Amour, si tu ne peux les contraindre d'ai- mer;

Pourquoy leur laisses- tu le pou- voir de charmer? Pourquoy leur lais- ses-

Pourquoy leur lais- ses-

tu, le pouvoir, le pouvoir d: char- mer?

tu le pouvoir de char- mer?



QUATRIÈME ENTRÉE.

53

UN PASTRE.

First system of musical notation for 'UN PASTRE.' It consists of a vocal line and a basso continuo line. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The lyrics 'Pauvres Amants, quelle erreur D'adorer des Inhumaines? Jamais les ames bien faines' are written below the notes. The basso continuo line is in bass clef and includes figured bass notation (e.g., 3, 2, 5, 7, 6, 4, 6, 5, 3).

BASSE CONTINUE.

Second system of musical notation for 'UN PASTRE.' It continues the vocal and basso continuo lines. The lyrics 'Ne se payent de rigueur, Et les faveurs sont les chaînes Qui doi-vent li-er un cœur.' are written below the notes. The basso continuo line includes figured bass notation (e.g., 6, 6, 4, 6, 6, 5, 3).

SECOND COUPLET.

First system of musical notation for the 'SECOND COUPLET.' It consists of a vocal line and a basso continuo line. The lyrics 'Il est cent bel-les icy, Au-près de qui je m'empref-se:' are written below the notes. The basso continuo line includes figured bass notation (e.g., 3, 2, 4, 6, 6, 5, 3).

Second system of musical notation for the 'SECOND COUPLET.' It continues the vocal and basso continuo lines. The lyrics 'A leur vouer ma ten-dresse, Je mets mon plus grand soucy; Mais dés que' are written below the notes. The basso continuo line includes figured bass notation (e.g., 6, 5, 6, 4, 6, 6, 5).

Third system of musical notation for the 'SECOND COUPLET.' It continues the vocal and basso continuo lines. The lyrics 'l'on est ti-gres-se, Ma foy je suis ti-gre aussi.' are written below the notes. The basso continuo line includes figured bass notation (e.g., 6, 5, 4, 3).

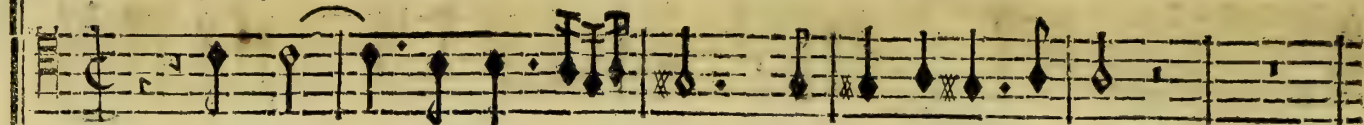
Two sets of empty musical staves at the bottom of the page, each consisting of a five-line staff.

PHILENE.

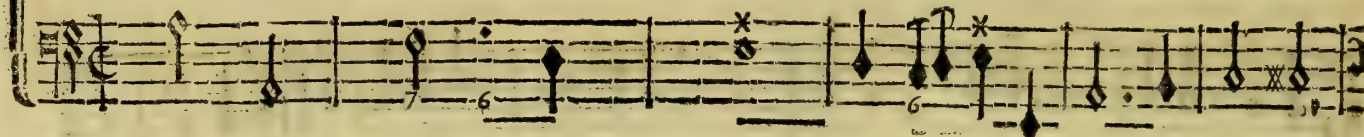


Heureux, Heureux, hé- las! qui peut aimer ain- si!

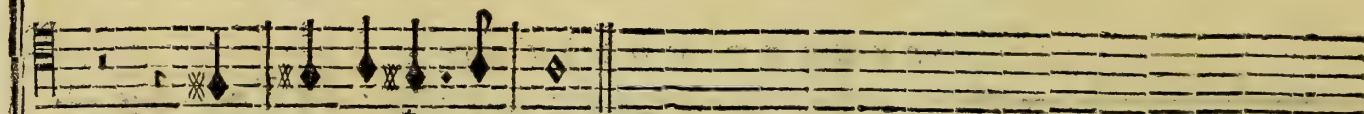
TIRCIS.



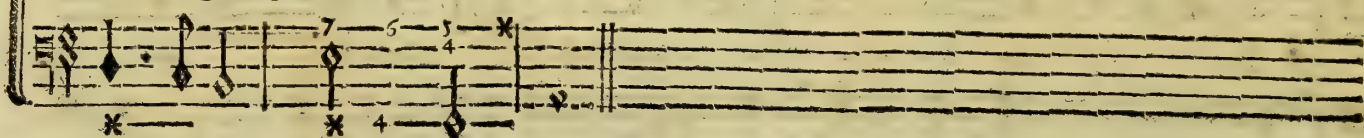
Heureux, Heureux, hé- las! qui peut aimer ain- si!



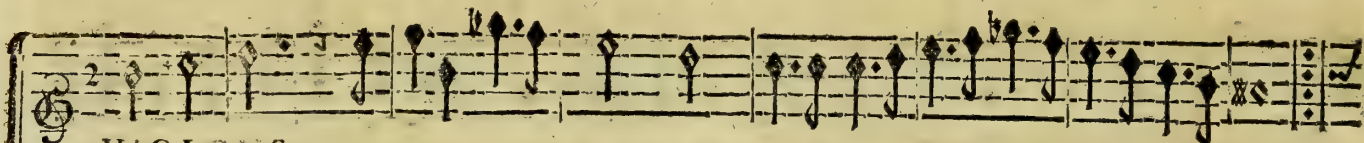
qui peut aimer ain- si!



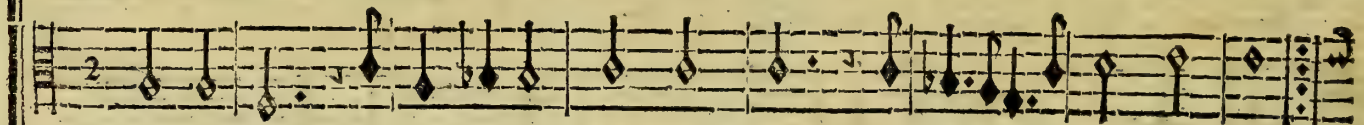
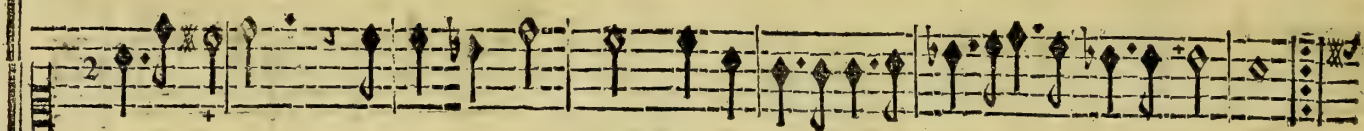
qui peut aimer ain- si!



AIR POUR LES PAYSANS.



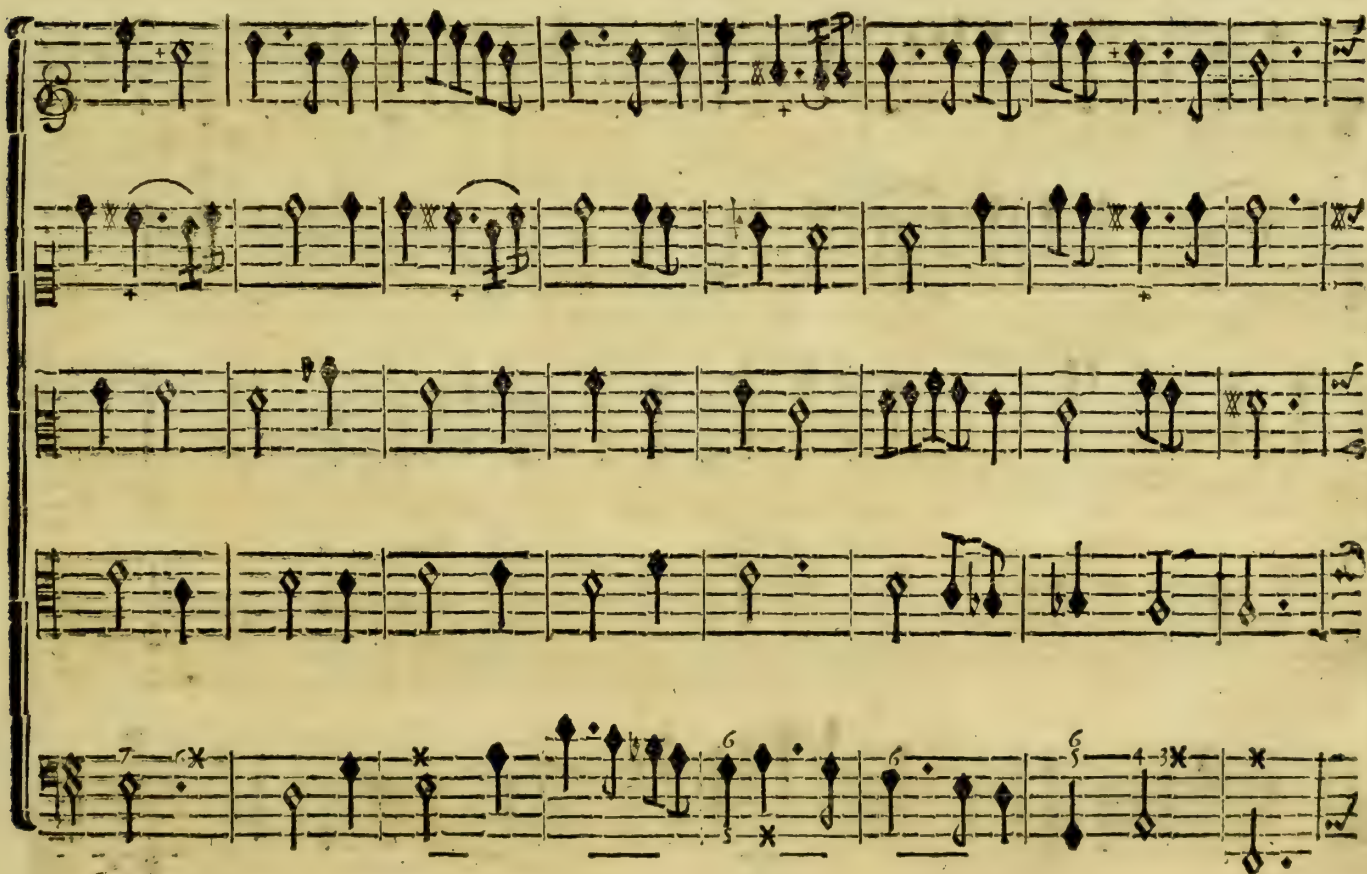
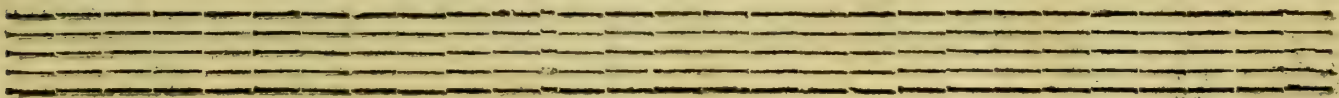
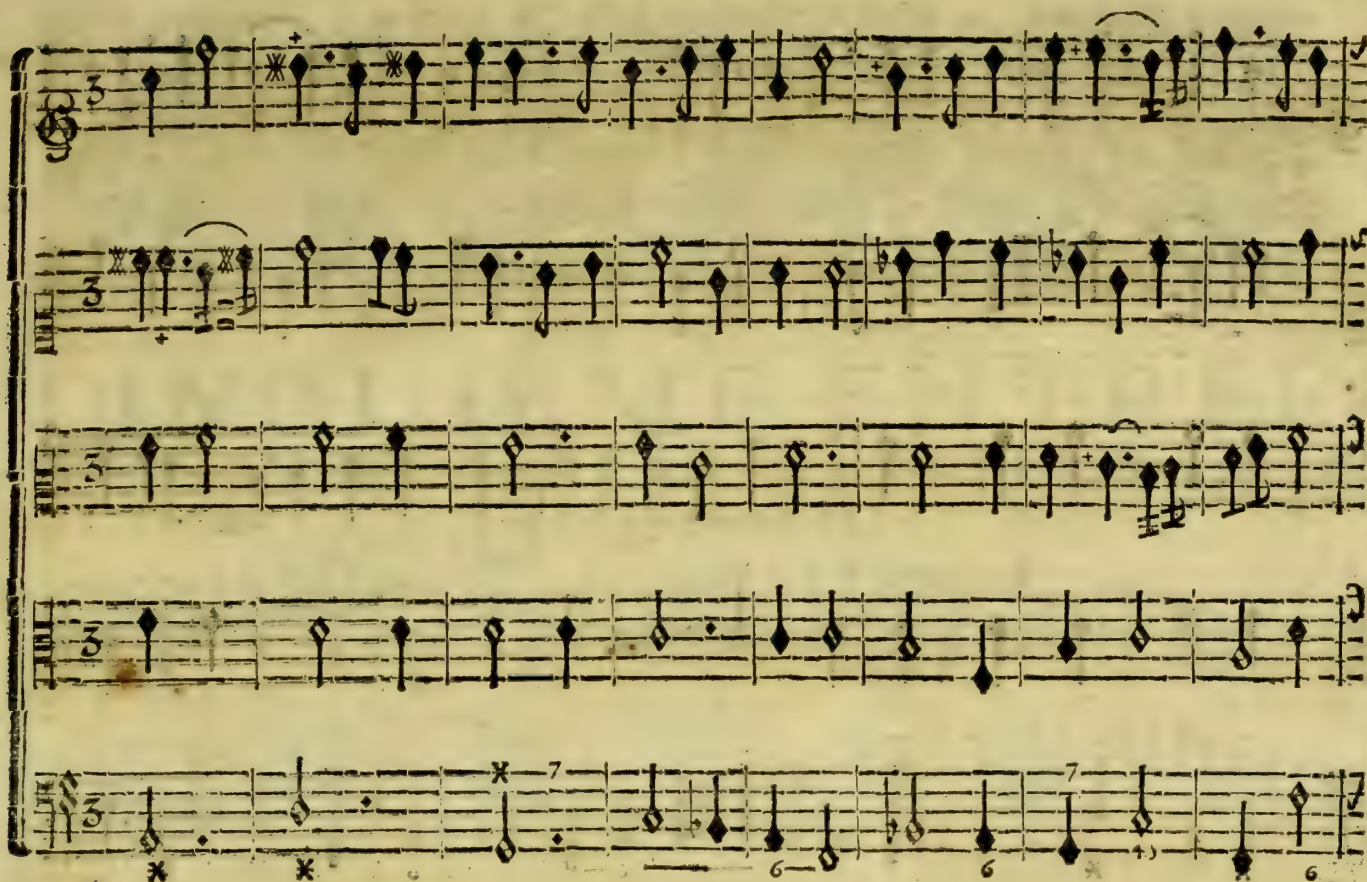
VIOLONS.

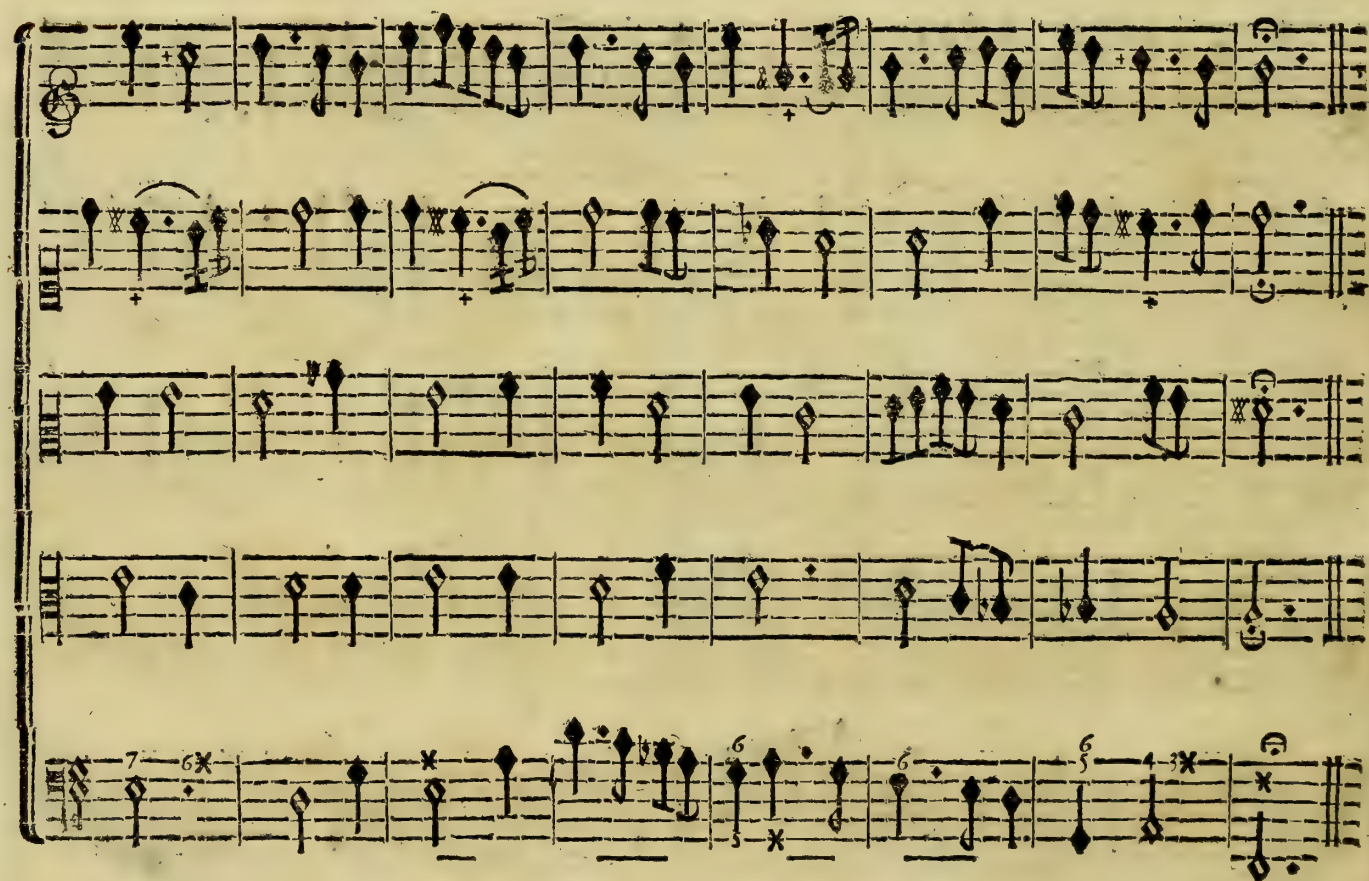
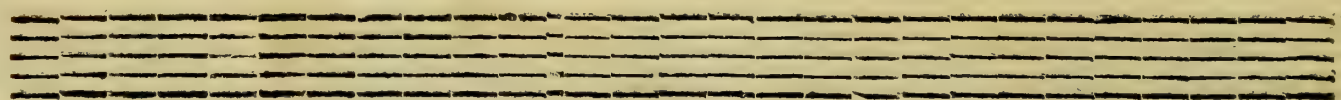
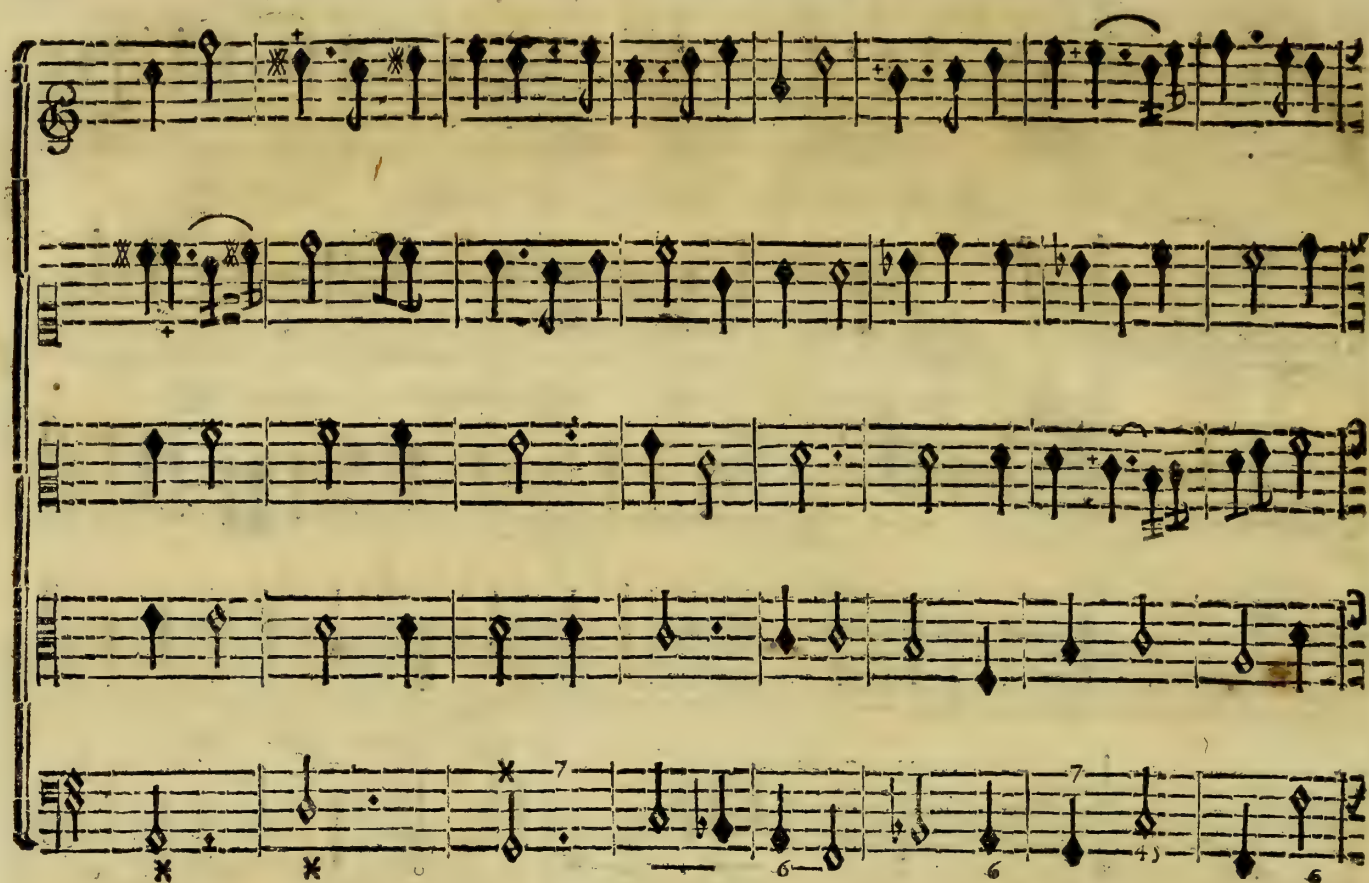


BASSE-CONTINUE.

QUATRIEME ENTRE'E.

55





FIN DE LA QUATRIEME ENTREE.



CINQUIÈME ENTRÉE.

LES ITALIENS, ET LES EGYPTIENS.

RITOURNELLE.

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

7 43 76 3

P

Une Musicienne Italienne.



Diri gori armata il seno Contr' amor mi rebel- lai, M'à fui vinta in un ba-


BASSE-CONTINUE.



leno Nel mirar due vaghi rai: M'à fui vinta in un baleno M'à fui vinta in un ba- leno



Nel mirar due va- ghi rai: rai: Ahi che resiste puoco Cor di



gelo a stral di fuo- co. Ahi, Ahi, Ahi che re- siste puoco, Ahi, Ahi che resi- ste



puoco. Cor di gelo a stral di fuo- co. Ahi che resi- ste puoco



Cor di ge- lo a stral di fuo- co. Ahi.. co.

CINQUIEME ENTREE.

59

RITOURNELLE.

Musical score for the first system, featuring Violons and Basse Continue.

VIOLONS.

VIOLONS.

BASSE CONTINUE.

Musical score for the second system, featuring Violons and Basse Continue.

Musical score for the third system, featuring Violons and Basse Continue.

Empty musical staves.

Empty musical staves.

Empty musical staves.

LE CARNAVAL, MASCARADE.

LA MUSICIENNE ITALIENNE.

Ma se' caro e' l' mio tor- mento Dolce e' se' la pia- ga mia,

BASSE-CONTINUE.

Ch' il pe- nare e' l' mio con- tento El' sanar mi e' ti- ra- nia. Ch' il penare e' l' mio con- tento,

Ch' il pe- nare e' l' mio con- tento El' sanar mi e' ti- ra- nia. Ahi che piu gio- va, e' piace Quan- to a-

more' piu vi- va- ce. Ahi, A- hi che piu gio- va, e' piace, Ahi, Ahi che piu gio- va, e' pia- ce'

more' piu vi- va- ce. Ahi, A- hi che piu gio- va, e' piace, Ahi, Ahi che piu gio- va, e' pia- ce'

more' piu vi- va- ce. Ahi, A- hi che piu gio- va, e' piace, Ahi, Ahi che piu gio- va, e' pia- ce'

CINQUIEME ENTREE.

61

Quant-a-mor é più vi-va- ce. Ah! che più

gio-va é pia- ce Quant-a-mor é più vi-

va- ce. Ah!... ce.

Après cet Air , quatre Scaramouches , quatre Trivelins , & un Arlequin ,
representent une Nuit à la maniere des Comediens Italiens , en cadance.

AIR DES TRIVELINS.

VIOLONS.

Q

Reprise.

A handwritten musical score on five staves. The title 'Kreuzlied' is written at the top left. The notation is in a historical style, featuring diamond-shaped notes and various rests. The first staff begins with a treble clef and a key signature of one flat. The subsequent staves use different clefs, including a soprano clef and a bass clef. The music is organized into measures by vertical bar lines. Some measures contain multiple notes, while others are rests. There are also some decorative flourishes and a small 'x' mark in the first measure of the first staff. The paper is aged and shows some staining.

[The page contains several lines of extremely faint, illegible handwriting.]

Handwritten musical score for "The Bird Song" (BWV 171) by J. S. Bach. The score is written on five staves. The first staff is for the Treble Clef (G-clef) and the second for the Bass Clef (F-clef). The third, fourth, and fifth staves are for the right hand, left hand, and right hand respectively, all using the Treble Clef. The music is in 3/2 time and G major. The notation includes various musical symbols such as notes, rests, and bar lines. The score is handwritten and shows signs of age, including some ink bleed-through and wear.

[The page contains several lines of extremely faint, illegible handwriting.]

CINQUIEME ENTREE.

63

UN MUSICIEN ITALIEN

DIALOGUE.



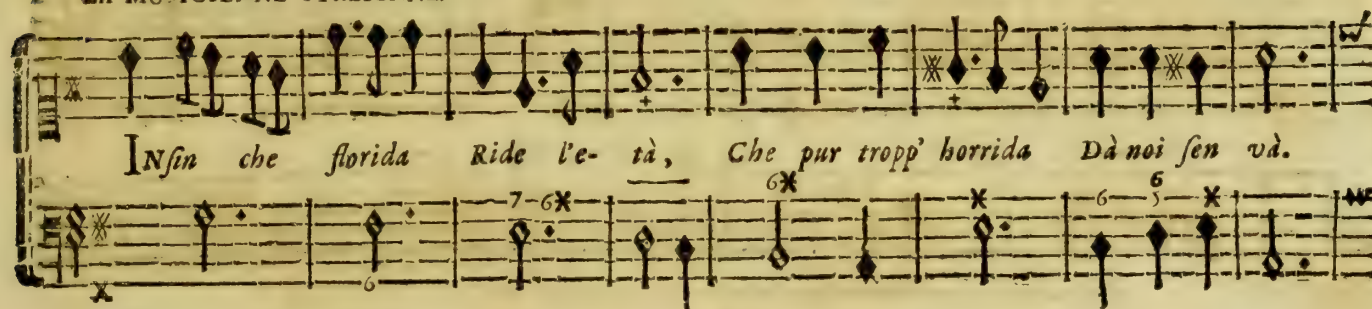
Bel tempo che vola Ra- pif- cé il con- tento, D'amor ne la scuola, Si

BASSE-CONTINUE.



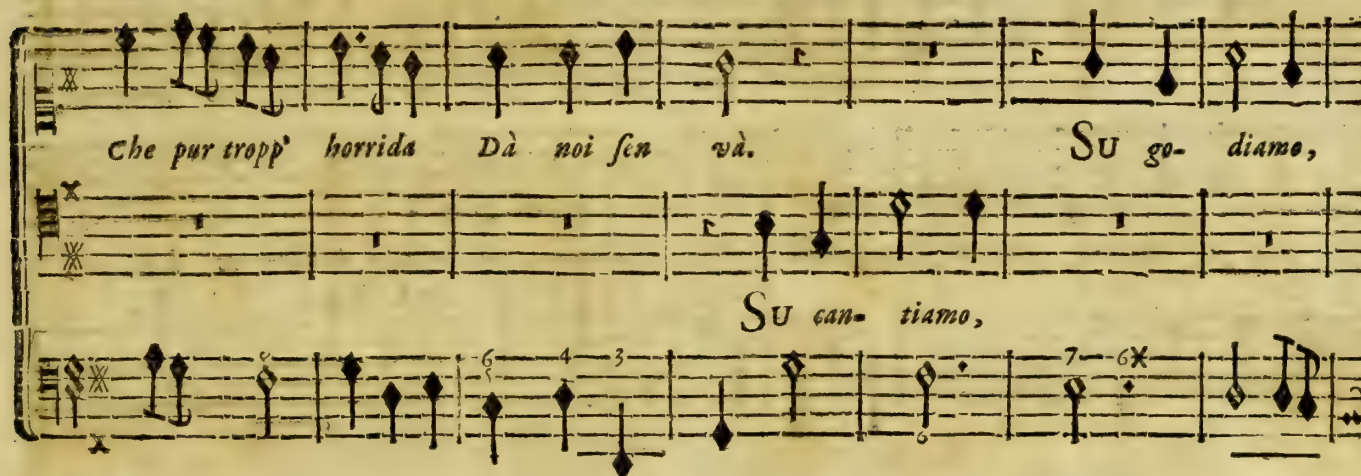
coglie'il momento, D'amor ne la scuola, Si coglie'il mo- mento. Si coglie'il momen- to.

LA MUSICIENNE ITALIENNE.



Infin che florida Ride l'e- tà, Che pur tropp' horrida Dà noi sen vâ.

ENSEMBLE.



Che pur tropp' horrida Dà noi sen vâ. Su go- diamo,
Su can- tiamo,



Ne- bei di, di gio- ven- tu, Su can- tiamo, Su go- diamo,
Ne- bei di, di gio- ven- tu, Su can- tiamo, Su go- diamo,

LE CARNAVAL, MASCARADE.

Nebei di, di gioven- tu: Perdu- to ben non si raquista piu.

Nebei di, di gioven- tu: Perdu- to

Perduto ben, Perduto ben non si raquis- ta piu, no, no, non si ra-

ben, Perduto ben, no, no, no, non si ra- quista piu, no, no, no, no,

quista, no, no, non si raquista piu. Perdu- to ben, Perdu- to ben, no,

non si raquista piu, non si raquista piu. Perdu- to ben, Perdu- to ben, no,

no, non si raquis- ta, no, no, non si raquista piu.

no, no, no, non si ra- quista, no, non si raquista piu.

CINQUIEME ENTREE.

65

AIR DES TRIVELINS.

VIOLONS.

Reprise.

R

This image shows a handwritten musical score for "The Bird Song" by George Frideric Handel. The score is written on five staves, each with a treble clef and a 3/2 time signature. The music is composed of eighth and sixteenth notes, with various rests and accidentals. The notation is in a historical style, with some notes having a 'y' or 'z' above them, possibly indicating a specific fingering or articulation. The paper is aged and yellowed, with some visible wear and tear. The score is written in a clear, legible hand, with some corrections and markings throughout. The overall appearance is that of a historical manuscript, likely from the 18th or 19th century.

UN MUSICIEN ITALIEN.

Pupila che vaga Mill' alme in catena, Fà dolce la piaga Fe.

BASSE-CONTINUE.

lice la pena. Fà dolce la piaga. Felice la pena, Felice la pena.

LA MUSICIENNE ITALIENNE.

MA poi- che frigida Languè le- tà , Più l'alma rigida Fiamme non hà.

ENSEMBLE.

Più l'al- ma ri- gida Fiamme non hà. Su go- dia- mo,
Su can- tiamo,

Ne- bei di, di gio- ventu: Su can- tiamo, Su go- dia- mo,
Ne- bei di, di gio- ventu: Su can- tiamo, Su go- dia- mo,

Nebei di, di gioven- tu: Perdu- to ben non si raquis- ta più.
Nebei di, di gioven- tu: Perdu- to

Perduto ben, Perduto ben non si raquis- ta più, no, no, non si ra-
ben, Perduto ben, no, no, no, non si ra- quis- ta più, no, no, no, no,

quistà, no, no, non sè raquistà più. Perdu- to ben, Perdu- to ben, no,
non sè raquistà più, non sè raquistà più. Perdu- to ben, Perdu- to ben, no,

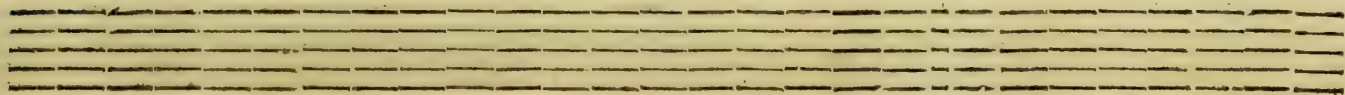
no, non sè raquistà, no, no, non sè raquistà più.
no, no, no, non sè raquistà, no, non sè raquistà più.

Après ce Dialogue, les Scaramouches & les Trivelins dansent une réjouissance,

CHACONNE D'ARLEQUIN.

VIOLONS.
 BASSE-CONTINUE.

The first system of musical notation consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains measures 1 through 8. The second staff is in alto clef. The third and fourth staves are in bass clef. The fifth staff contains figured bass notation with figures: 7 6, 6 5, 3, 6 7, 7, 6 4, and 6. There are various musical symbols including accidentals, slurs, and dynamic markings like 'x' and 'p'.



The second system of musical notation consists of five staves, continuing the piece from the first system. It contains measures 9 through 16. The notation is similar to the first system, with treble, alto, and bass staves, and a figured bass staff. The fifth staff has figures: 5, 6 5, 4 3, 7 6, 7, 7 6, and 5. The system concludes with a double bar line and a repeat sign.

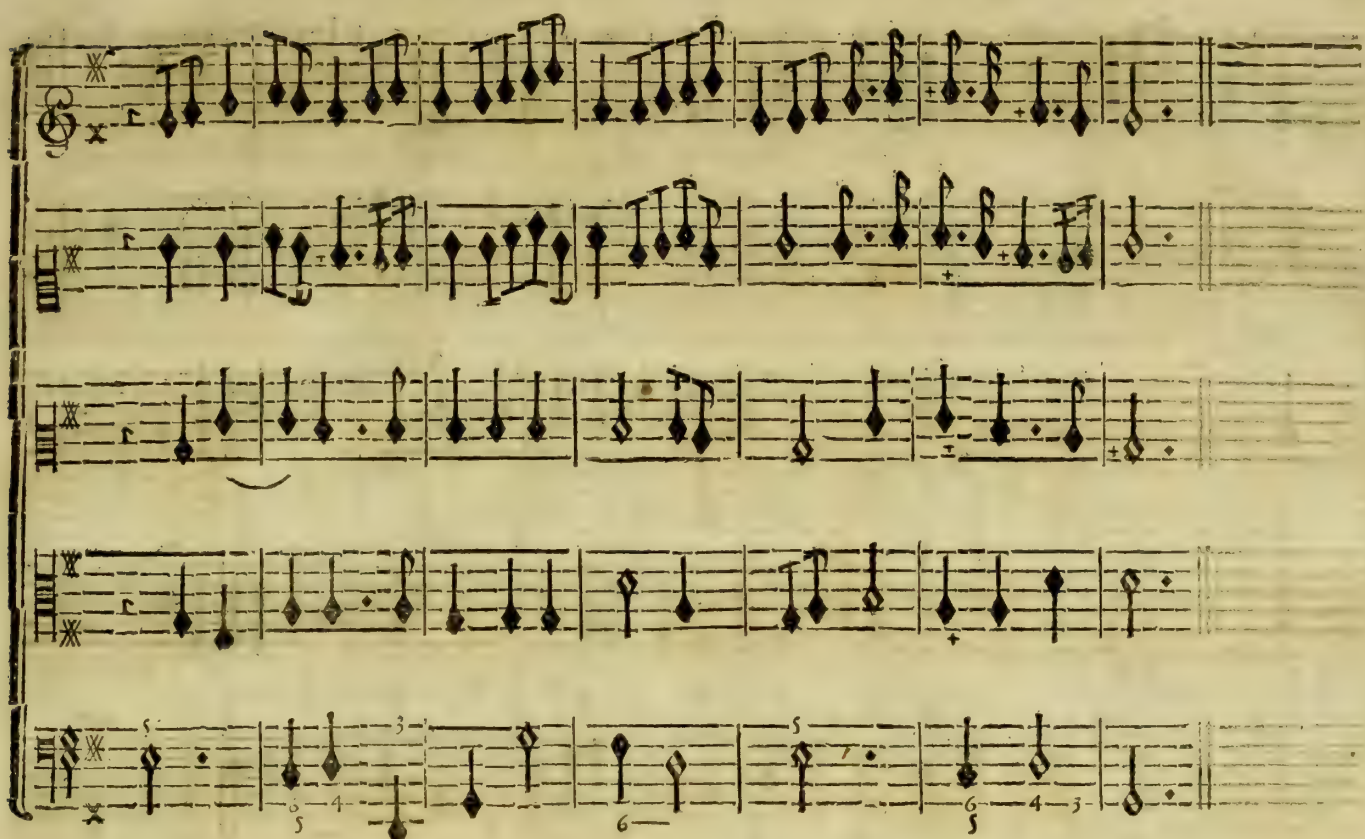


Handwritten musical score for "The Bird Song" by J. S. Bach. The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals, characteristic of Baroque manuscript notation. The piece concludes with a double bar line and a repeat sign.

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 4. **Results**
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 97. **Abstracting**
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 99. **Abstracting**
 100. **Indexing**

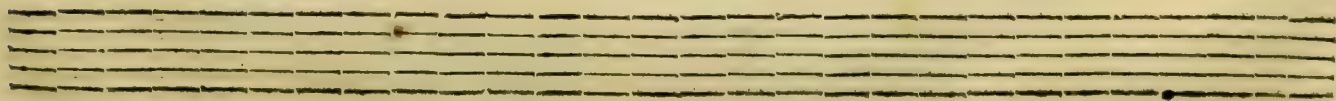
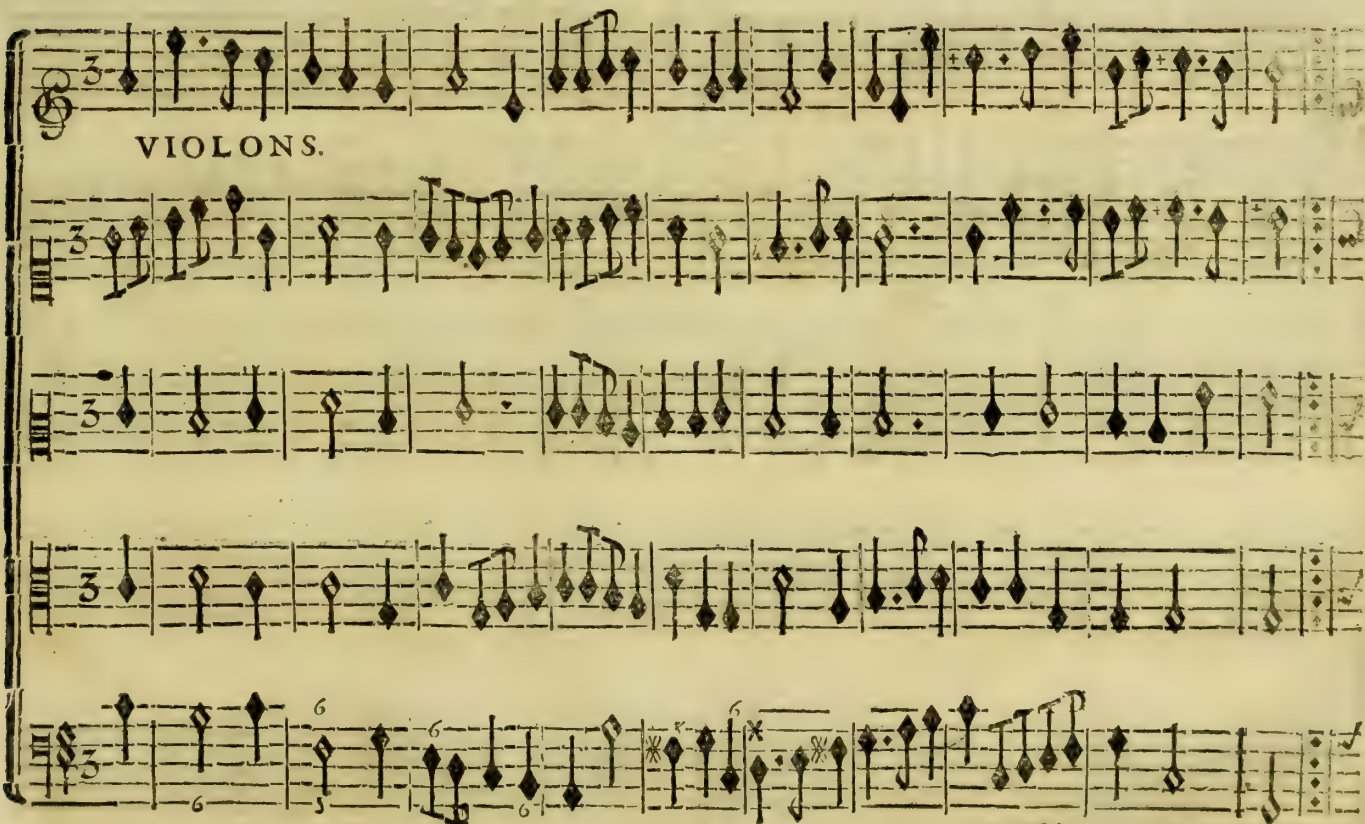
Handwritten musical score for "The Bird Song" by J. S. Bach. The score consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and fingerings. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The score is written in a clear, elegant hand, typical of the 18th century.

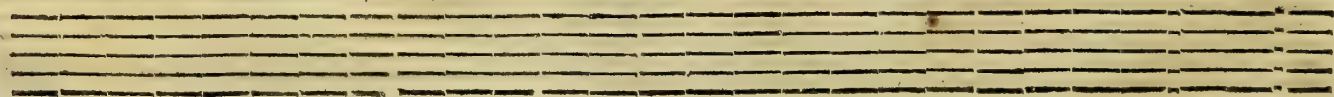
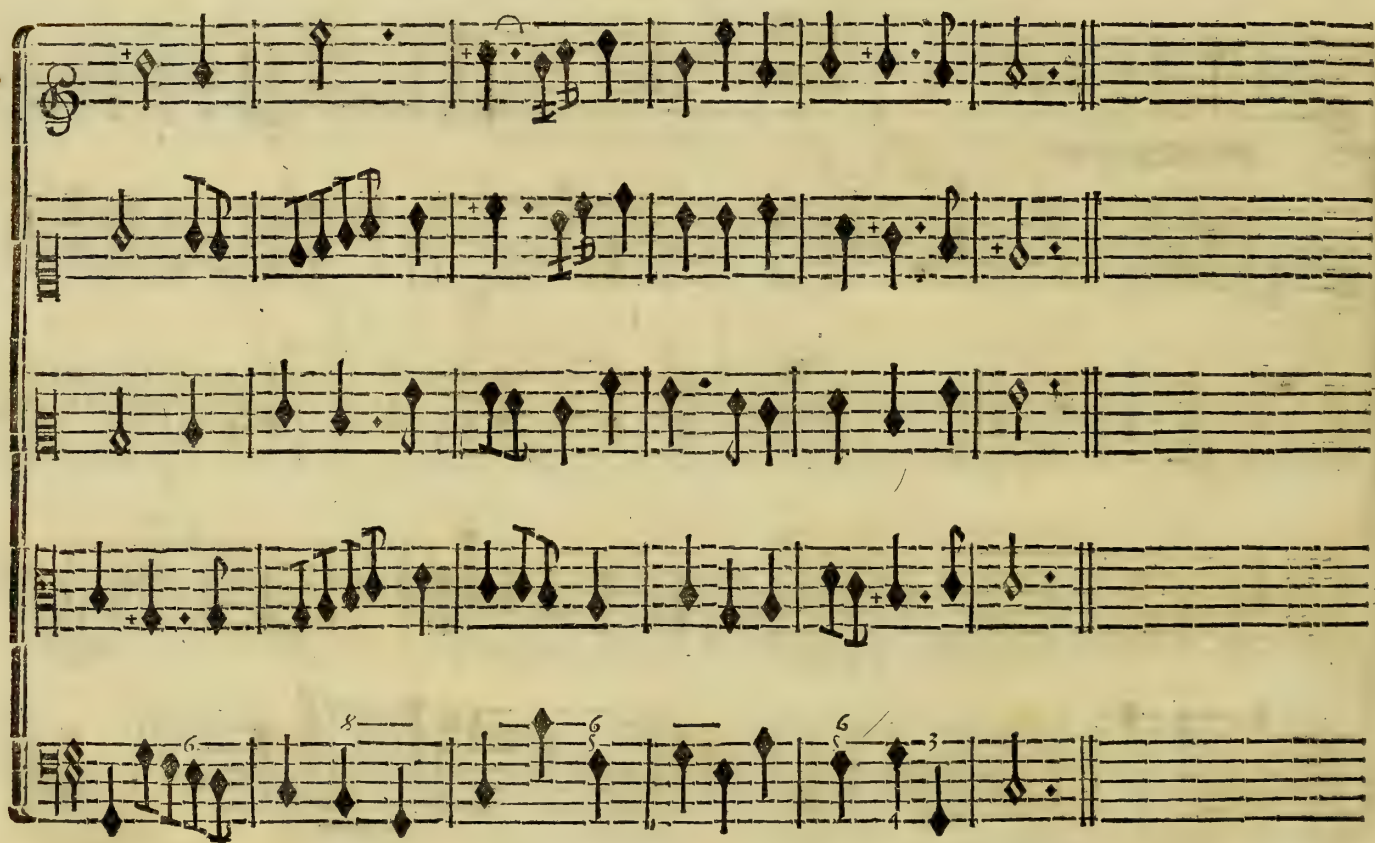
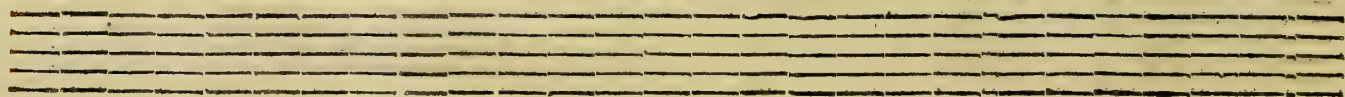
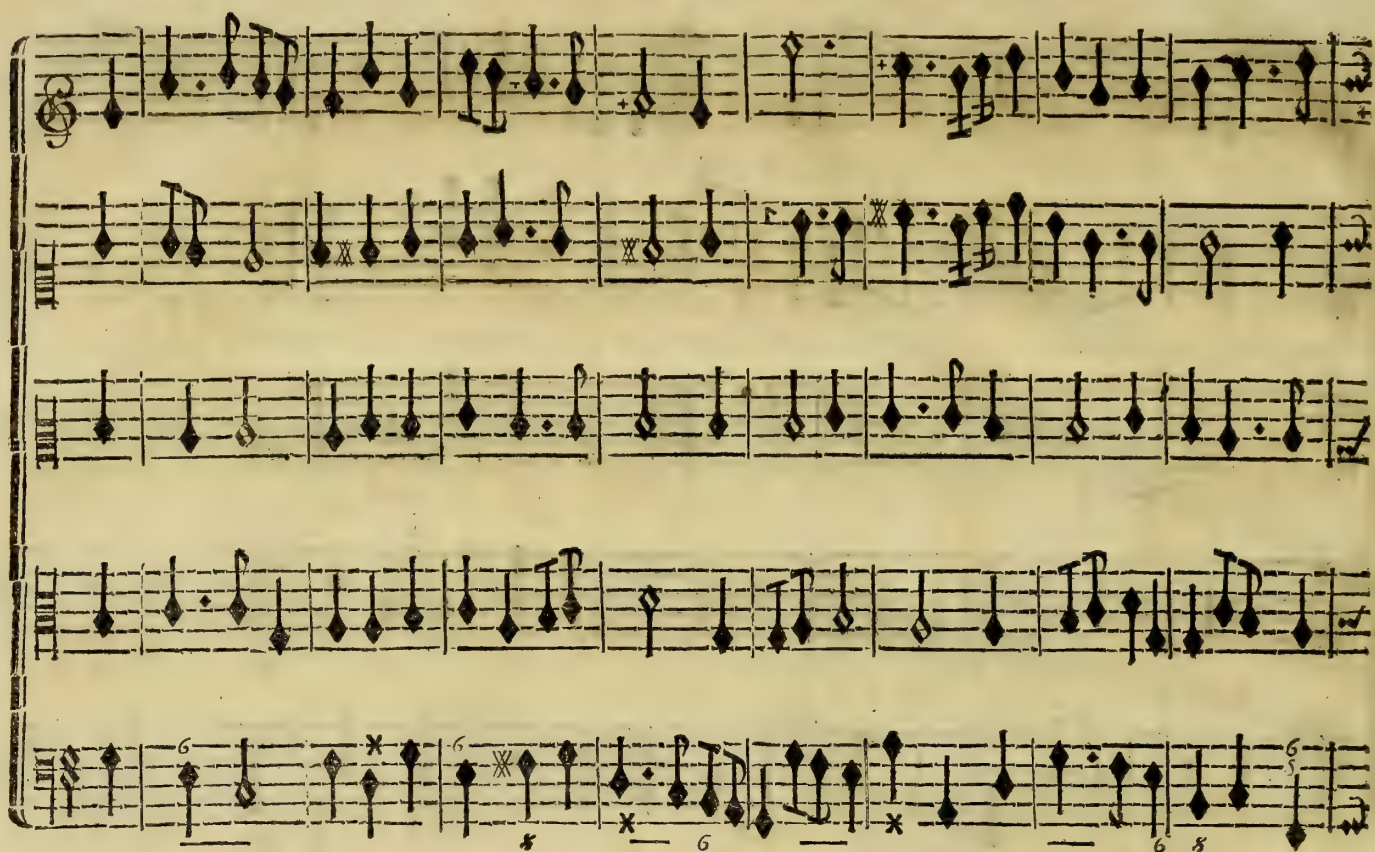
[The page contains faint, illegible horizontal lines, likely bleed-through from the reverse side.]



AIR POUR LES ÉGYPTIENS.

VIOLONS.





CINQUIÈME ENTREE.

73

UNE EGYPTIENNE.

Sor- tez, Sor- tez de ces lieux, Soucis, Chagrins & Tris- tesse;

BASSE-CONTINUE.

Venez, Venez, Ris & Jeux, Plaisirs, Amour, & Tendres- se: se:

Ne fongions qu'à nous ré- jou- ir; La grande affaire est le plai- fir.

Ne fongions qu'à nous réjou- ir; La grande affaire est le plai- fir.

Tournez vite pour le Chœur.

T

LE CARNAVAL, MASCARADE.

C H Œ U R.

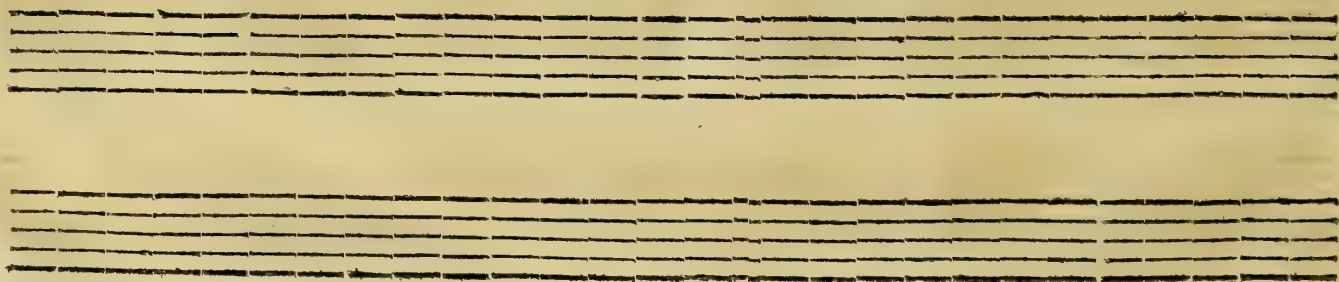
N E fongcons qu'à nous réjouir ; La grande affaire est le plaisir.

N E fongcons qu'à nous réjouir ; La grande affaire est le plaisir.

N E fongcons qu'à nous réjouir , La grande affaire est le plaisir.

N E fongcons qu'à nous réjouir ; La grande affaire est le plaisir.

VIOLONS.



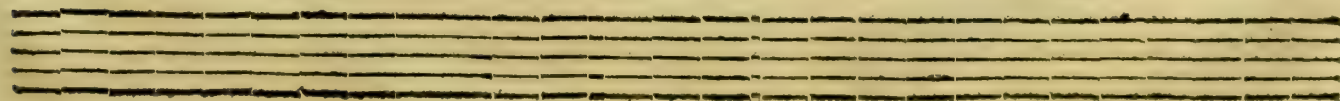
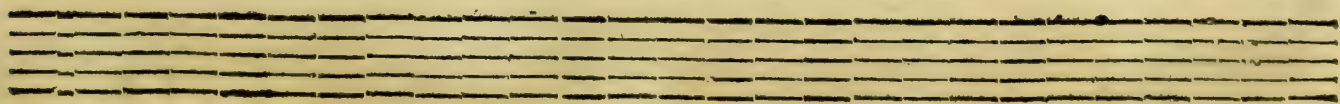
Ne fongçons, Ne fongçons qu'à nous ré- jou- ir ;

Ne fongçons, Ne fongçons qu'à nous ré, ou- ir ;

Ne fongçons, Ne fongçons qu'à nous réjou- ir ;

Ne fongçons, Ne fongçons qu'à nous réjou- ir ;

The musical score consists of five staves, each with a different clef (Soprano, Alto, Tenor 1, Tenor 2, and Bass). The lyrics are written below the staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first four staves have lyrics, while the fifth staff is a continuation of the melody without lyrics.



La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir.

La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir,

La grande affaire est le plaisir. La grande affaire, La grande affaire est le plaisir,

La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir,

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are repeated in four lines. The piano accompaniment is written in a single staff with a bass clef and a key signature of one flat. It features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The score ends with a double bar line and a final chord.



La grande affaire est le plaisir, est le plaisir.

La grande affaire est le plaisir, est le plaisir.

La grande affaire est le plaisir, est le plaisir.

La grande affaire est le plaisir, est le plaisir.

L'EGYPTIENNE.

A Me sui-vre tous i- cy, Votre ardeur est non commune, Et vous êtes sans sou-

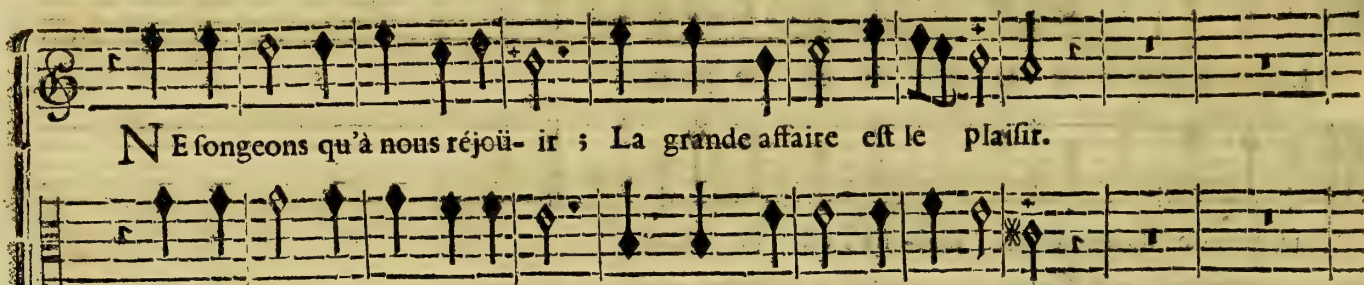
BASSE-CONTINUE.

cy de votre bon- ne for- tune: Soyez toujours amou- reux, C'est le mo-

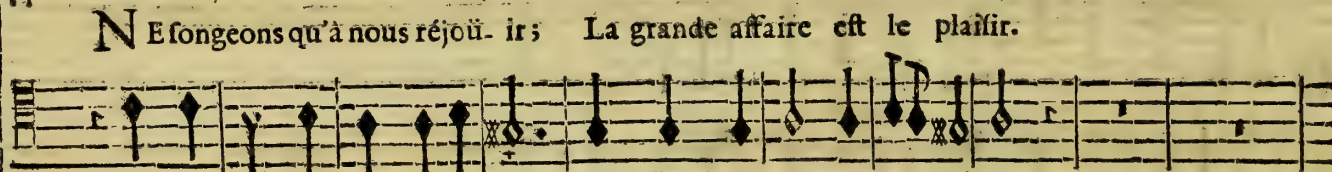


yen d'être heureux. Soyez toujours a-oureux, C'est le moyen d'être heureux.

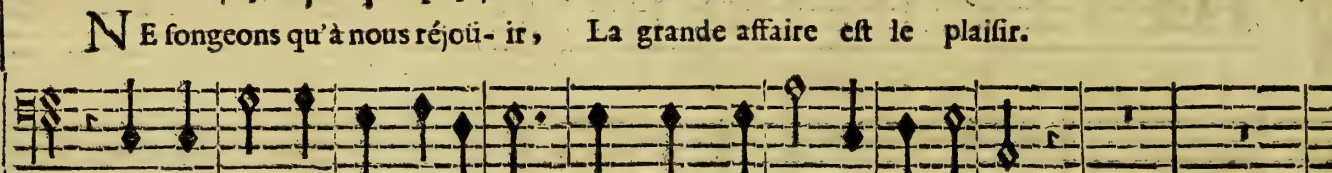
C H O E U R.



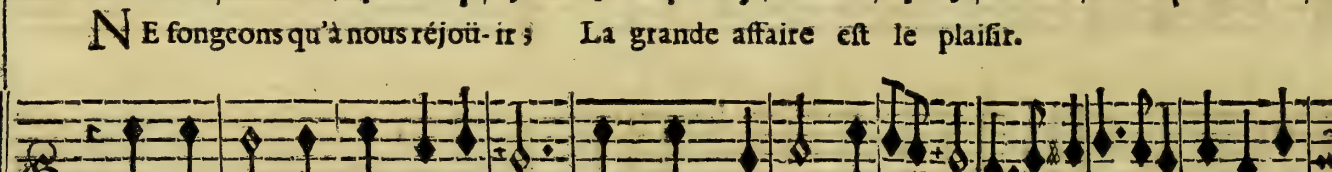
N E fongcons qu'à nous réjou-ir ; La grande affaire est le plaisir.



N E fongcons qu'à nous réjou-ir ; La grande affaire est le plaisir.



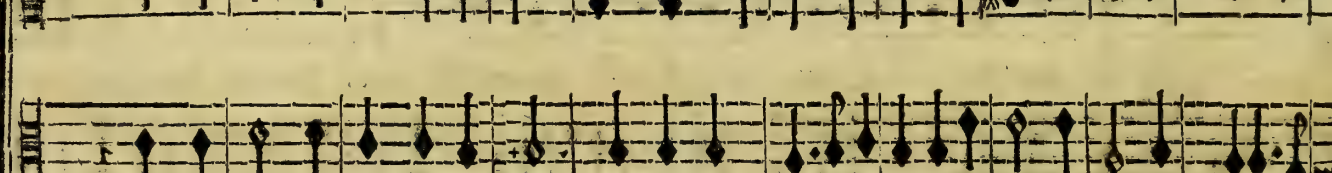
N E fongcons qu'à nous réjou-ir, La grande affaire est le plaisir.



N E fongcons qu'à nous réjou-ir ; La grande affaire est le plaisir.



VIOLONS.



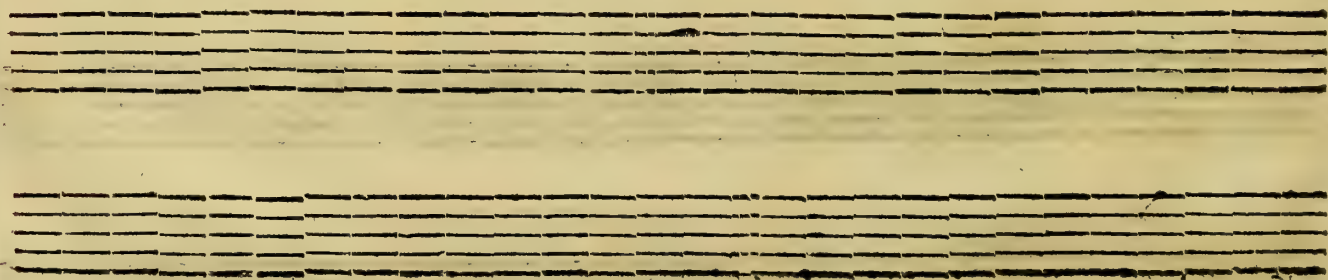
La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir.

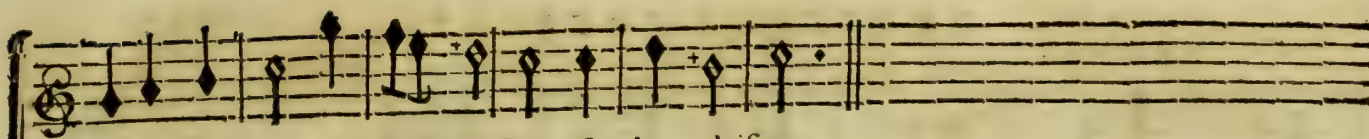
La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir,

La grande affaire est le plaisir. La grande affaire, La grande affaire est le plaisir,

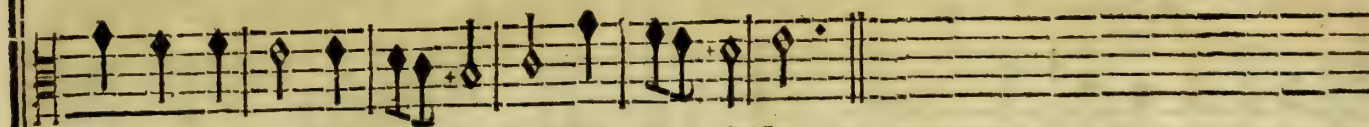
La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir,

The musical score consists of five systems. Each system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir." The piano part features various musical notations, including notes, rests, and dynamic markings such as 6 , $\text{43}\times$, and 8 .





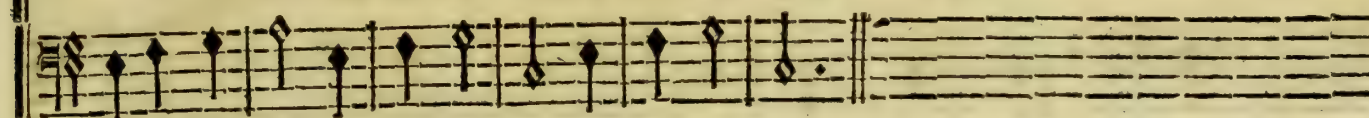
La grande affaire est le plaisir, est le plaisir.



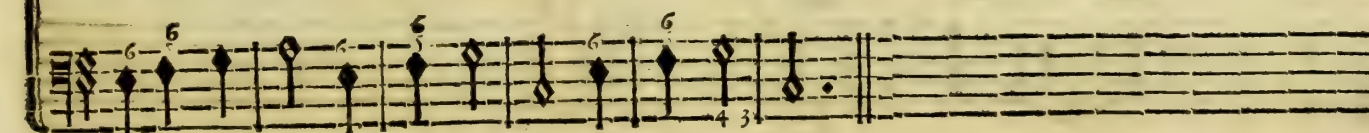
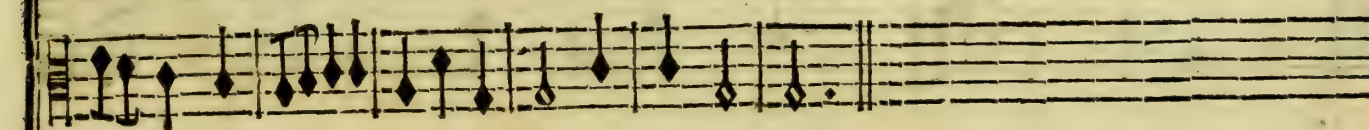
La grande affaire est le plaisir, est le plaisir.



La grande affaire est le plaisir, est le plaisir.



La grande affaire est le plaisir, est le plaisir.



LE CARNAVAL, MASCARADE.

L'EGYPTIENNE.

DEUXIEME COUPLET.

Ai-mons, Ai-mons jus-qu'au tré-pas, La rai-son nous y con-vi-e ;

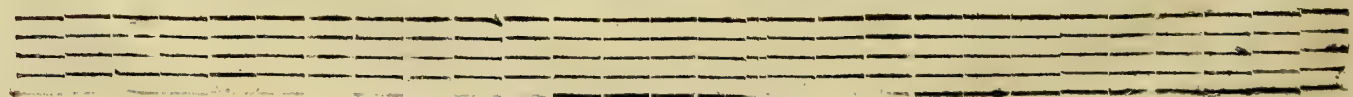
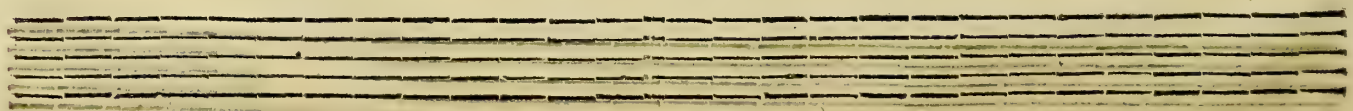
BASSE-CONTINUE.

Helas ! si l'en n'ai-moit pas, Que feroit-ce de la

vi-e ? Ah ! perdons plû-tôt le jour, Que de per-

dre nô-tre amour, Ah ! per-dons plû-tôt le jour Que

de per-dre nô-tre amour.



CINQUIEME ENTRE'E.

83

L'EGYPTIENNE.

DIALOGUE.

LA gloire, Les Sceptres qui font tant d'envie;
 L'EGYPTIEN.
 Les biens, LA grandeur, Tout n'est rien, si l'amour n'y
 BASSE-CONTINUE.

Il n'est point sans amours, De plaisirs dans la vie.
 mêle ses ardeurs.

ENSEMBLE.

Soyons toujours amoureux, C'est le moyen d'être heureux. Soyons toujours
 Soyons toujours amoureux, C'est le moyen d'être heureux. Soyons toujours a-
 amoureux, a- mou- reux, C'est le moy- en d'ê- tre heureux.
 yons toujours a-oureux, C'est le moyen, C'est le moyen d'ê- tre heureux.

C H Œ U R.

SUs, Sus, chantons, Sus, Sus, chantons-tous ensem- ble. Danfons, fautons, Danfons, fau-

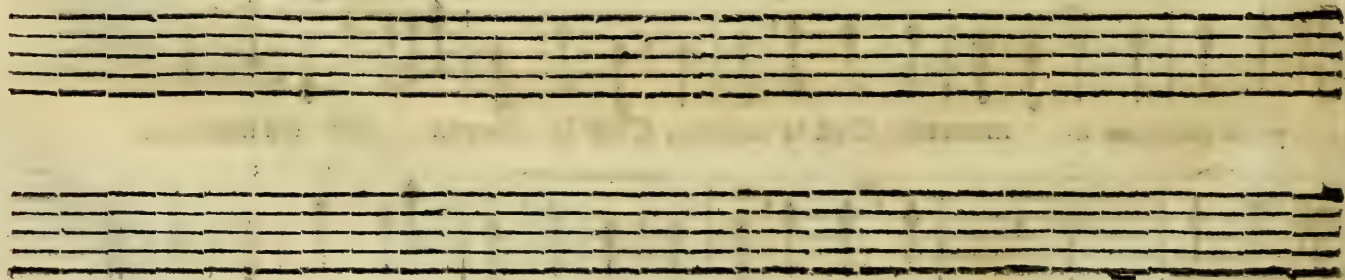
SUs, Sus, chantons, Sus, Sus, chantons-tous ensem- ble. Danfons, fautons, Danfons, fau-

SUs, Sus chantons, Sus, Sus, chantons tous ensem- ble. Danfons, fautons, Danfons, fau-

SUs, Sus, chantons-tous ensem- ble. Danfons, fautons, Danfons, fau-

VIOLONS.

BASSE-CONTINUE.



tons, jouons-nous. Danfons, fautons, jouons-nous. Danfons, Danfons, fautons, jouons-nous.

tons, jouons-nous. Danfons, fautons, jouons-nous. Danfons, Danfons, fautons, jouons-nous.

tons, jouons-nous. Danfons, Sautons, jouons-nous. Danfons, Danfons, fautons, jouons-nous.

tons, jouons-nous. Danfons, fautons, jouons-nous. Danfons, Danfons, fautons, jouons-nous.

UN EGYPTIEN.

First system of musical notation for 'UN EGYPTIEN'. It consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat. The music is in 6/8 time. The lyrics are: 'Lorsque pour rire on s'as-semble, Les plus sages ce me semble, Sont ceux qui'.

T O U S.

Second system of musical notation for 'UN EGYPTIEN'. It consists of ten staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is in 6/8 time. The lyrics are: 'Lorsque pour rire on s'assemble, Les plus'.

Third system of musical notation for 'UN EGYPTIEN'. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is in 6/8 time. The lyrics are: 'Lorsque pour rire on s'assemble, Les plus'.

Fourth system of musical notation for 'UN EGYPTIEN'. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is in 6/8 time. The lyrics are: 'font les plus fous. qui font les plus fous. qui font les plus fous. Lorsque pour rire on s'assemble, Les plus'.

Fifth system of musical notation for 'UN EGYPTIEN'. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is in 6/8 time. The lyrics are: 'Lorsque pour rire on s'assemble, Les plus'.

Sixth system of musical notation for 'UN EGYPTIEN'. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is in 6/8 time. The lyrics are: 'Lorsque pour rire on s'assemble, Les plus'.

Seventh system of musical notation for 'UN EGYPTIEN'. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is in 6/8 time. The lyrics are: 'Lorsque pour rire on s'assemble, Les plus'.

Eighth system of musical notation for 'UN EGYPTIEN'. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is in 6/8 time. The lyrics are: 'Lorsque pour rire on s'assemble, Les plus'.

Ninth system of musical notation for 'UN EGYPTIEN'. It consists of four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is in 6/8 time. The lyrics are: 'Lorsque pour rire on s'assemble, Les plus'.

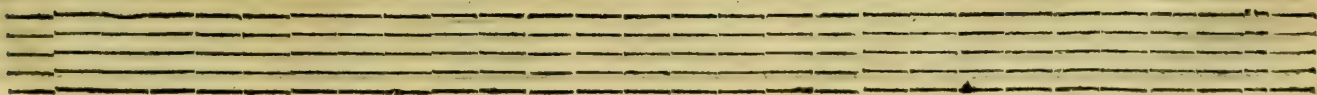
fages, ce me semble, Sont ceux qui font, qui font les plus fous. qui font les plus

fages, ce me semble, Sont ceux qui font les plus fous. qui font, qui font les plus

fages, ce me semble, Sont ceux qui font, qui font les plus fous qui font le plus

fages, ce me semble, Sont ceux qui font les plus fous. qui font les plus fous So it

The musical score consists of eight systems of staves. The first four systems each contain a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal lines. The fifth system contains only the piano accompaniment line. The sixth, seventh, and eighth systems also contain only the piano accompaniment line. The notation includes various musical symbols such as notes, rests, and clefs.

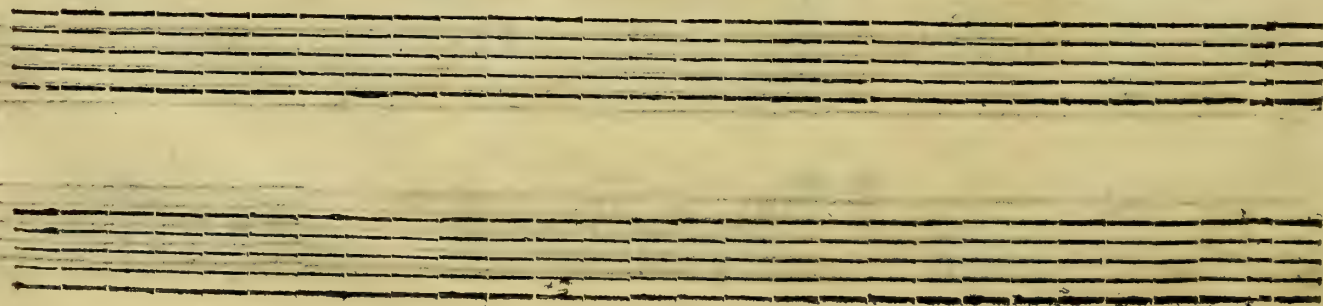


fous. qui font les plus fous. Sont ceux qui font les plus fous. qui font les plus fous.

fous. qui font les plus fous. Sont ceux qui font les plus fous. qui font les plus fous.

fous. qui font les plus fous. Sont ceux qui font les plus fous. qui font les plus fous.

ceux qui font les plus fous. Sont ceux qui font les plus fous. qui font les plus fous.





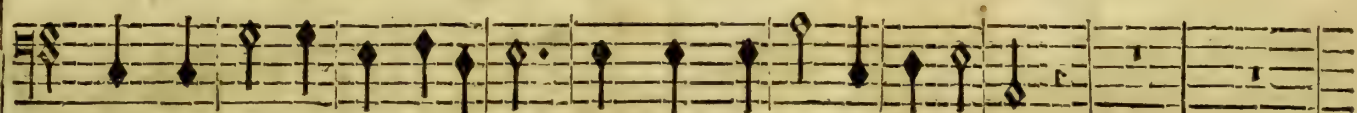
N E fongons qu'à nous réjou- ir ; La grande affaire est le plaisir.



N E fongons qu'à nous réjou- ir ; La grande affaire est le plaisir.



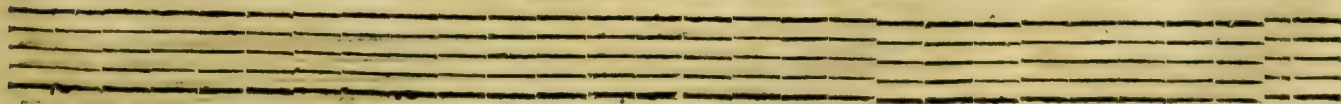
N E fongons qu'à nous réjou- ir , La grande affaire est le plaisir.



N E fongons qu'à nous réjou- ir ; La grande affaire est le plaisir.



VIOLONS.



Ne fongçons, Ne fongçons qu'à nous ré- jou- ir ;

Ne fongçons, Ne fongçons qu'à nous ré- ou- ir ;

Ne fongçons, Ne fongçons qu'à nous réjou- ir ;

Ne fongçons, Ne fongçons qu'à nous réjou- ir ;

The musical score consists of five vocal staves and two piano accompaniment staves. The vocal parts are arranged in a five-part setting, with the lyrics 'Ne fongçons, Ne fongçons qu'à nous ré- jou- ir ;' repeated across the first four staves. The piano accompaniment is written for the bottom two staves, featuring a bass line with figures such as 5, 6-8, 43, 6, and 6. The score is written in a historical style with various note values and rests.

CINQUIEME ENTRE'E.

95

La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir.

La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir,

La grande affaire est le plaisir. La grande affaire, La grande affaire est le plaisir,

La grande affaire est le plaisir, La grande affaire, La grande affaire est le plaisir,

6 6 43X 8 6 43X

La grande affaire est le plaisir, est le plaisir.

La grande affaire est le plaisir, est le plaisir.

La grande affaire est le plaisir, est le plaisir.

La grande affaire est le plaisir, est le plaisir.

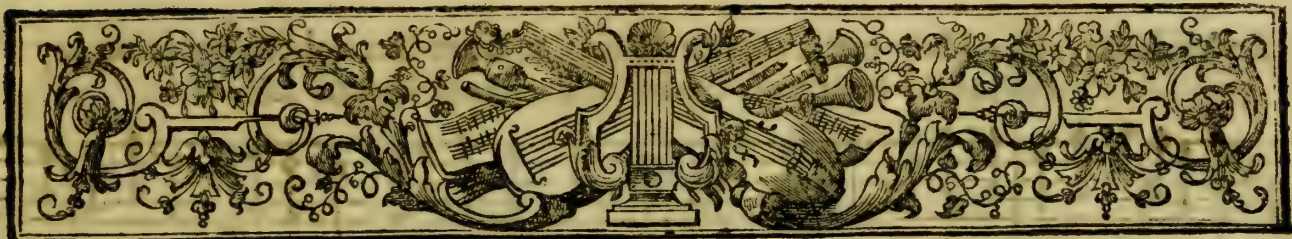
La grande affaire est le plaisir, est le plaisir.

La grande affaire est le plaisir, est le plaisir.

La grande affaire est le plaisir, est le plaisir.

La grande affaire est le plaisir, est le plaisir.

FIN DE LA CINQUIEME ENTREE.



SIXIEME ENTREE.

L E M U F T I,

Ceremonie Turque, qui se fait en Musique & en Danse, pour annoblir un Bourgeois à la maniere Turquesque.

PREMIER AIR POUR LES TURCS.

VIOLONS.

The image displays a handwritten musical score for Violons, consisting of five systems of staves. Each system contains four staves, likely representing different parts of a string section. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The score is written on aged, slightly discolored paper. The first system begins with a treble clef and a key signature of one flat. The notation includes many beamed notes, suggesting a fast or rhythmic passage. The second system continues the piece, with similar notation and some dynamic markings. The third system shows a change in the key signature to two flats. The fourth and fifth systems conclude the piece, with final notes and rests. The overall style is characteristic of 18th or 19th-century manuscript notation.

LE CARNAVAL, MASCARADE.

Le Mufti invoque Mahomet avec seize Turcs & deux Derviches, après on luy amene le Bourgeois, auquel il chante ce qui suit.

VIOLONS.

VIOLONS.

LE MUFTI.

SE TI sa- bir Ti respon- dir, Se- ti sa- bir Ti respon-

dir, Ti respon- dir: Se non sa- bir, Ta- zir, ta- zir. Se non sa-

bir, Ta- zir, ta- zir, Ta- zir, ta- zir.

SIXIEME ENTREE.

95

Le Mufti demande en même langue aux Turcs assistans , de quelle Religion est le Bourgeois , & ils l'assurent qu'il est Mahomettan : Le Mufti invoque Mahomet en langue Franche , & chante les paroles qui suivent.

VIOLONS.

VIOLONS.

LE MUFTI.

Maha- metta per Giour- dina Mi pre- gar sera é mat- tina:

Voler far un pala- dina, Dé Giour- dina, Dé Giour- dina Dar Tur-

banta é dar scar- cina, Con ga- lera é brigan- tina Per def-

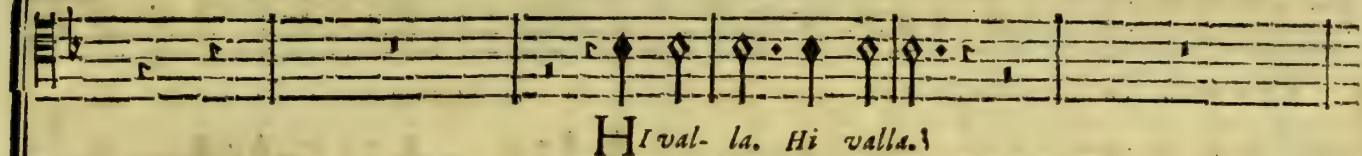
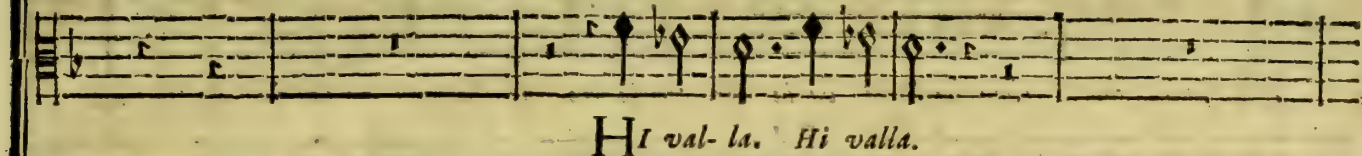
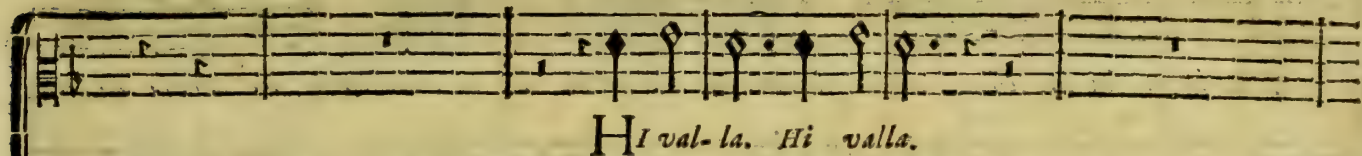
fender Palestina. Con galera é brigantina, Per deffender Palestina.

tina, Per deffender Palestina. Mahametta Per Giour-dina,

Mi pregar sera é mat-tina.

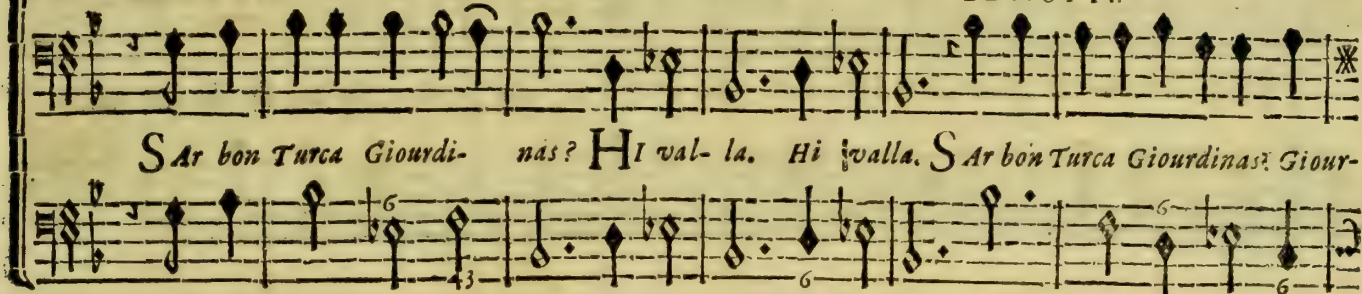
Le Mufti demande aux Turcs, si le Bourgeois sera ferme dans leur Religion.

LES TURCS.



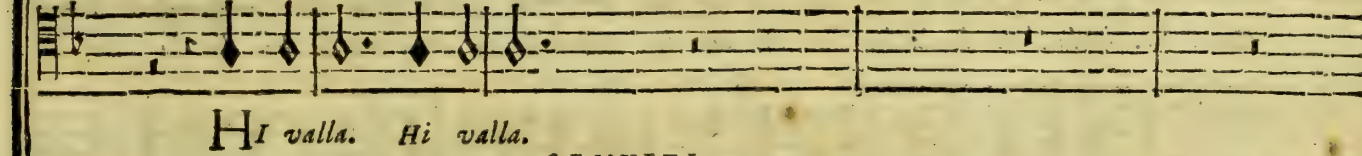
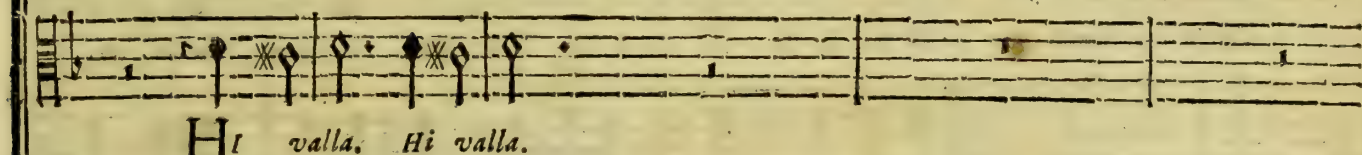
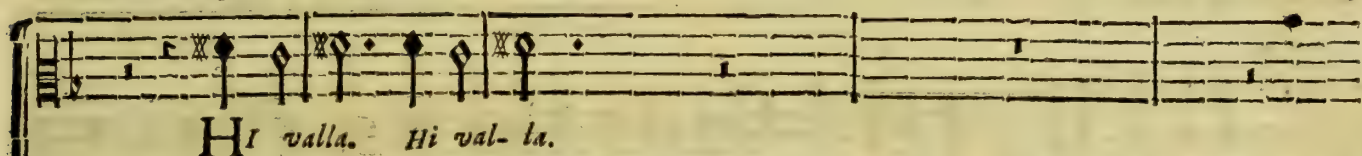
LE MUFTI.

LE MUFTI.

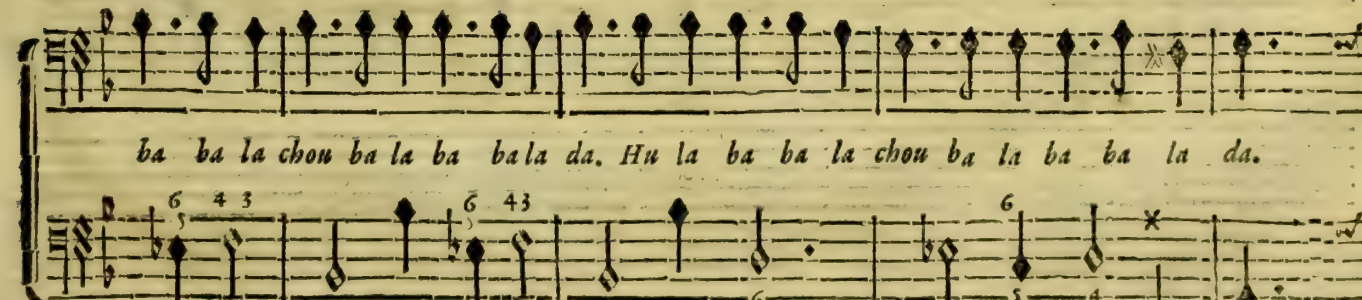
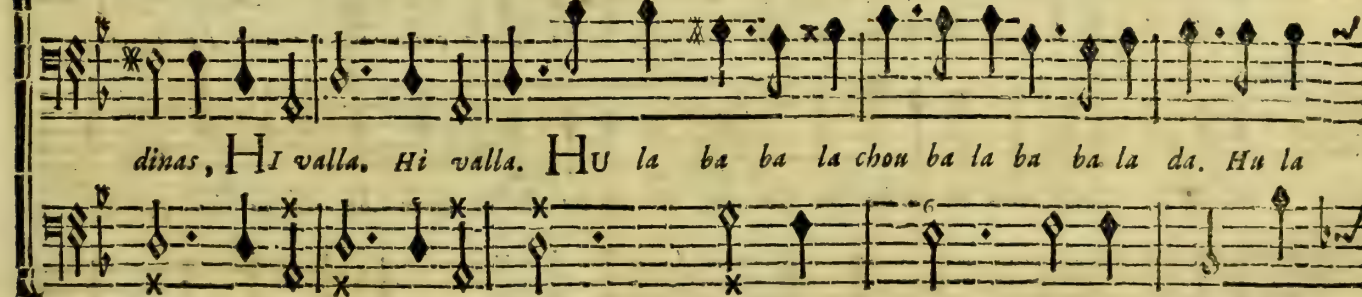


BASSE-CONTINUE.

LES TURCS.



LE MUFTI.



Hu la ba, ba la chou ba la ba ba la da. Hu la ba ba la chou ba la ba ba la da.

Hu la ba ba la chou ba la ba ba la da. Hu la ba ba la chou ba la ba ba la da.

Hu la ba ba la chou ba la ba ba la da. Hu la ba ba la chou ba la ba ba la da.

Hu la ba ba la chou ba la ba ba la da. Hu la ba ba la chou ba la ba ba la da.

Hu la ba ba la chou ba la ba ba la da. Hu la ba ba la chou ba la ba ba la da.

Hu la ba ba la chou ba la ba ba la da. Hu la ba ba la chou ba la ba ba la da.

Hu la ba ba la chou ba la ba ba la da. Hu la ba ba la chou ba la ba ba la da.

Hu la ba ba la chou ba la ba ba la da. Hu la ba ba la chou ba la ba ba la da.

Hu la ba ba la chou ba la ba ba la da. Hu la ba ba la chou ba la ba ba la da.

Hu la ba ba la chou ba la ba ba la da. Hu la ba ba la chou ba la ba ba la da.

SIXIEME ENTREE.

99

Hu la ba bala chou ba la ba ba la da. Hu la ba bala chou ba la ba ba la da. Hu la

Hu la ba bala chou ba la ba ba la da. Hu la ba bala chou ba la ba ba la da. Hu la

Hu la ba bala chou ba la ba ba la da. Hu la ba bala chou ba la ba ba la da. Hu la

Hu la ba bala chou ba la ba ba la da. Hu la ba bala chou ba la ba ba la da. Hu la

ba ba la chou bala ba ba la da. Hu la ba bala chou bala ba ba la da.

ba ba la chou bala ba ba la da. Hu la ba bala chou bala ba ba la da.

ba ba la chou bala ba ba la da. Hu la ba bala chou bala ba ba la da.

ba ba la chou bala ba ba la da. Hu la ba bala chou bala ba ba la da.

LE CARNAVAL, MASCARADE

DEUXIEME AIR POUR LES TURCS.

VIOLONS.

BASSE-CONTINUE.

This block contains the first system of the musical score. It features five staves. The first four staves are for Violons (Violins), with the first staff labeled 'VIOLONS.' and the others for Violon II, Violon III, and Violon IV. The fifth staff is for the Basse-Continue. The music is in 6/4 time and D major. The Basse-Continue staff includes figured bass notation with figures such as 8, 5, and 43.

This block contains the second system of the musical score, continuing the music from the first system. It also consists of five staves for Violons and Basse-Continue. The notation continues with various musical symbols and figured bass notation, including figures like 7, 6, and 2.

The first system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some beamed together. The second staff is a bass clef with a key signature of one flat. The third and fourth staves are also bass clefs with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat, featuring some fingerings (6, 5, 6, 4, 3, 2, 7) and a repeat sign (X) at the end.

A set of five empty musical staves, likely for a second system of notation.

The second system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one flat. It contains a series of eighth and sixteenth notes, some beamed together. The second staff is a bass clef with a key signature of one flat. The third and fourth staves are also bass clefs with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat, featuring some fingerings (2, X, 6, 6, 4, 3, X) and a repeat sign (X) at the end.

A set of five empty musical staves, likely for a third system of notation.

LE CARNAVAL MASCARADE.

Le Mufti propose de donner le Turban au Bourgeois, & chante les paroles qui suivent.

LES TURCS. TOUS. TOUS.

No, no, no. No, no, no. No, no, no.

No, no, no. No, no, no. No, no, no.

LE MUFTI. No, no, no. LE MUFTI. No, no, no. LE MUFTI. No, no, no.

Ti non star furba. No, no, no. Non star furfanta. No, no, no. Non star furfanta. No, no, no.

TOUS.

Ti non star furba. No, no, no.

Ti non star furba. No, no, no.

LE MUFTI. Ti non star furba. No, no, no.

Donar Turbanta, Donar Turbanta. Donar Turbanta, Donar Turbanta. Ti non star furba. No, no, no.

Non star furfanta. No, no, no. Non star furfanta. No, no, no, Donar Turbanta, Donar Turbanta,

Non star furfanta. No, no, no. Non star fur-fanta. No, no, no. Donar Turbanta, Donar Turbanta,

Non star fur-fanta. No, no, no. Non star furfanta. No, no, no. Donar Turbanta, Donar Turbanta,

Non star fur-fanta, No, no, no, Non star furfanta. No, no, no, Donar Turbanta, Donar Turbanta,

Donar Turbanta, Donar tur-banta, Donar Turbanta.

Donar Turbanta, Donar Turbanta, Donar Turbanta.

Donar Turbanta, Donar Turbanta, Donar Turbanta.

Donar Turbanta, Donar Turbanta, Donar Turbanta.

LE CARNAVAL, MASCARADE.

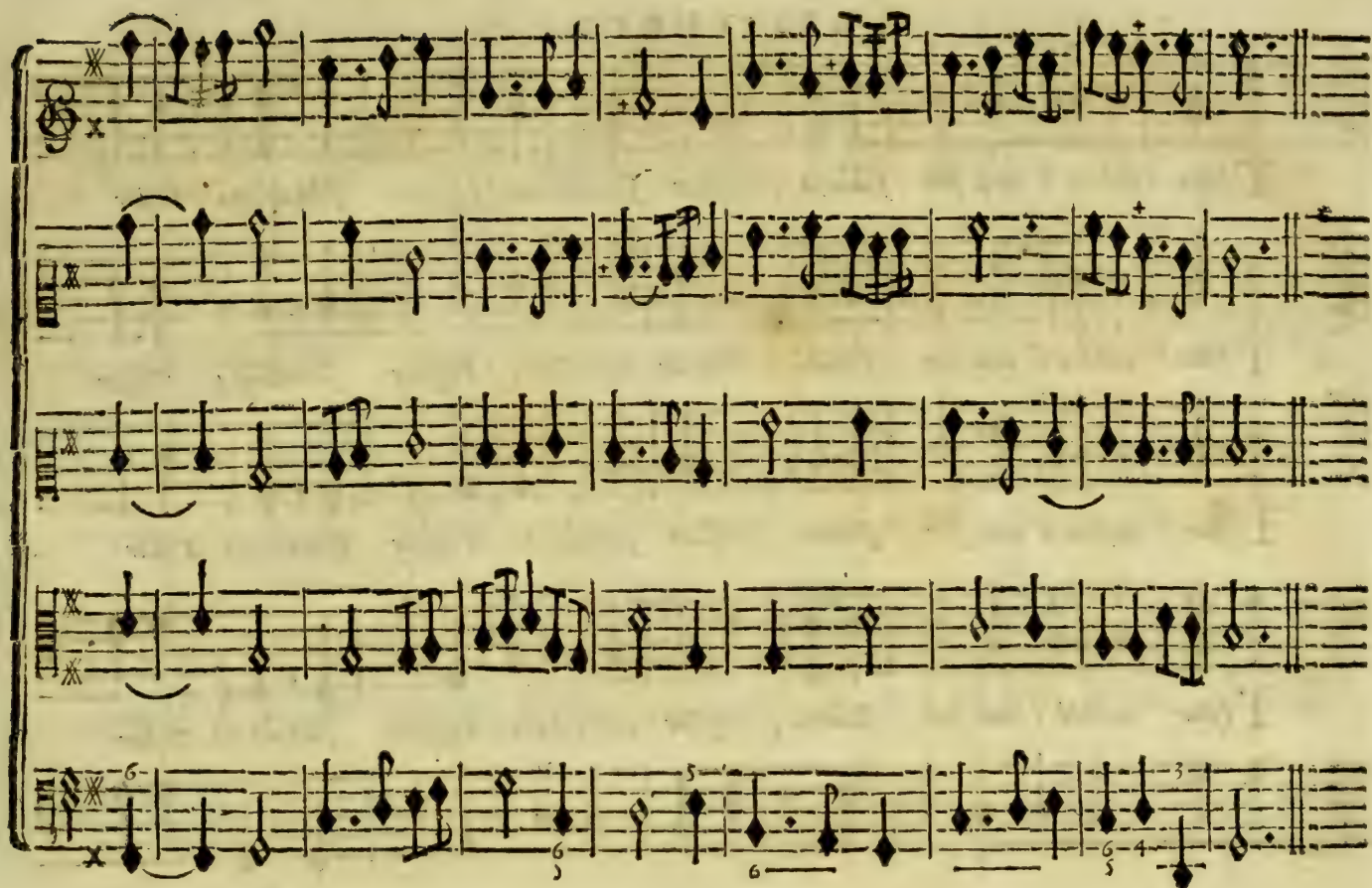
TROISIEME AIR POUR LES TURCS.

Musical score for Violons, first system. The score is written for five staves. The first staff is labeled "VIOLONS." and features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, with some measures containing rests. The notation includes various musical symbols such as beams, slurs, and accidentals.

Two empty musical staves, each consisting of five lines.

Musical score for Violons, second system. The score is written for five staves. The first staff is labeled "VIOLONS." and features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music continues from the first system, with similar notation and symbols.

Two empty musical staves, each consisting of five lines.



Le Mufti & les Derviches se coëffent avec des Turbans de ceremonies , & l'on presente au Mufti l'Alcoran , qui fait une seconde invocation avec tout le reste des Turcs assistans : Après son invocation, il donne au Bourgeois l'épée , & chante ce qui suit.

LE MUFTI.



Tournez pour le Chœur des Turcs.

LES TURCS.

Tistar nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

Tistar nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

Tistar nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

Tistar nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

Tistar nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Tistar

nobilé è non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Pigliar schiabbola.

nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Pigliar schiabbola.

nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Pigliar schiabbola.

nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Pigliar schiabbola.

nobilé é non star fabbola, Pigliar schiabbola. Pigliar schiabbola. Pigliar schiabbola.

Pigliar schiabbola.

Pigliar schiabbola.

Pigliar schiabbola.

Pigliar schiabbola.

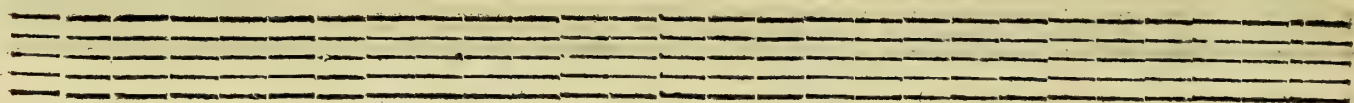
Pigliar schiabbola.

LE CARNAVAL, MASCARADE.

QUATRIEME AIR POUR LES TURCS.

VIOLONS.

First system of musical notation for Violins. It consists of five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The subsequent four staves are in bass clef. The notation includes various musical symbols such as notes, rests, and accidentals.

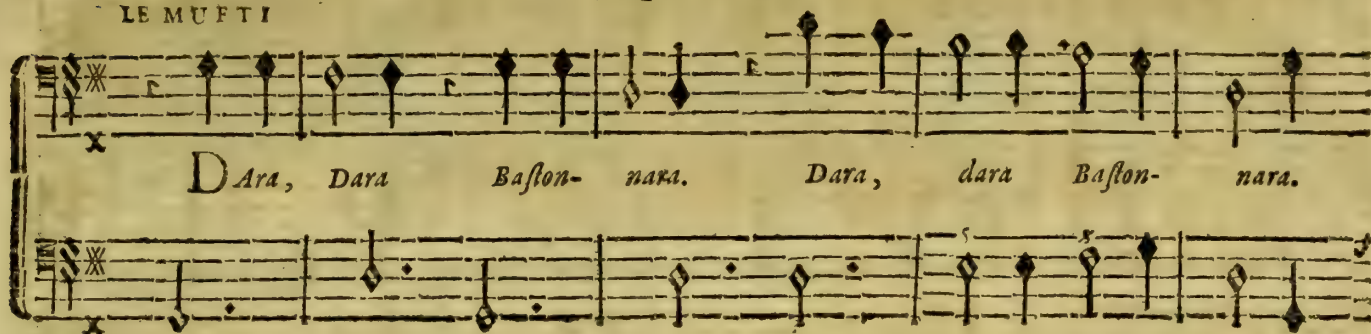


Second system of musical notation for Violins. It consists of five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The subsequent four staves are in bass clef. The notation includes various musical symbols such as notes, rests, and accidentals.



Le Mufti commande aux Turcs de batonner le Bourgeois , en chantant les paroles qui suivent.

LE MUFTI



D Ara, dara Baston- nara. Dara, dara Baston- nara.

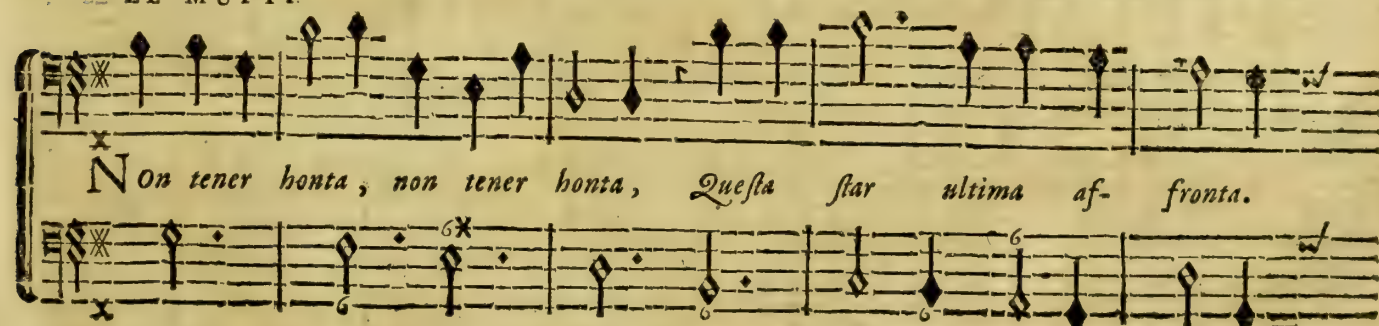
LES TURCS.



D Ara, dara Baston- nara, Dara, dara Baston- nara.
 D Ara, dara Baston- nara, Dara, dara Baston- nara.
 D Ara, dara Baston- nara. Dara, dara, Baston- nara.
 D Ara, dara Baston- nara, Dara, dara Baston- nara.
 D Ara, dara Baston- nara, Dara, dara Baston- nara.

Le Mufti après avoir fait batonner le Bourgeois , luy chante ce qui suit.

LE MUFTI



Non tener honta , non tener honta , Questa star ultima af- fronta.

Tournez pour le Chœur des Turcs.



Non tener honta, Non tener honta, Questa star ultima affronta, Questa star, ultima affronta.

Non tener honta, Non tener honta, Questa star ultima affronta, Questa star, ultima affronta.

Non tener honta, Non tener honta, Questa star ultima affronta, Questa star, ultima affronta.

Non, tener honta, Non tener honta, Questa star ultima affronta, Questa star, ultima affronta.



Non tener honta, Non tener honta, Questa star ultima affron- ta.

Non tener honta, Non tener honta, Questa star ultima af- fronta.

Non tener honta, Non tener honta, Questa star ultima af- fronta.

Non tener honta, Non tener honta, Questa star ultima affron- ta.

FIN DE LA SIXIEME ENTREE.



SEPTIEME ENTREE. LES NOUVEAUX MARIEZ.

PHILIS, IDAS, LYCAS.

RITOURNELLE.

Musical notation for Violons (Violins).

VIOLONS.

VIOLONS.

Musical notation for Philis.

PHILIS

Musical notation for Basse-Continue.

BASSE-CONTINUE.

Répan charman-te Nuit, Répan sur tous les yeux. De tes pavots la

Musical notation for Basse-Continue.

douce violen- ce, Et ne laisse veiller Dans ces aimables lieux, Que les

LE CARNAVAL, MASCARADE.

cœurs que l'Amour sou- met à sa puissan- ce : ce : Tes ombres, & ton fi-

lence, Plus beaux que le plus beau jour, Offrent de doux moments à soupi-

rer, à soupirer d'a- mour : Offrent de doux moments à soupi- rer,

à soupirer d'a- mour. Tes... mour.

IDAS.

RONDEAU.

Que soupirer d'amour Est une douce chose, Quand rien à nos vœux

ne s'oppo- se : Que soupi- rer d'amour, Est une dou- ce chose!

SEPTIEME ENTREE.

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A d'aimables penchants, Notre cœur se dis- po- se; Mais, on a des tyrans A qui

l'on doit le jour: Que soupiner...

LYCAS.

Tout ce qu'à nos vœux on oppose, Contre un parfait amour Ne gagne jamais rien: rien:

Et pour vaincre toute chose, Il ne faut que s'aimer bien. Et pour vaincre toute

chose, Il ne faut que s'aimer bien. bien.

PHILIS.

TRIO.

AImons-nous donc d'une ardeur éter- nelle.

IDAS.

VIOLONS.

AImons-nous donc d'une ardeur éter- nel- le.

LYCAS.

VIOLONS.

AImous-nous donc d'une ardeur éter- nel- le.

B-C.

Ff

Aimons-nous donc d'une ardeur, d'une ardeur éternelle. VIOLONS.

Aimons-nous donc d'une ardeur, d'une ardeur éternelle. VIOLONS.

Aimons-nous donc d'une ardeur, d'une ardeur éternelle.

Les rieurs des Parents, Ne

La contrainte cruelle, Le chagrin,

L'absence, La fortune rebelle,

font que redoubler une amitié fidèle, Quand deux cœurs s'aiment

Quand deux cœurs s'aiment

Quand deux cœurs s'aiment

bien, Tout le reste n'est rien. VIOLONS.

bien, Tout le reste n'est rien. VIOLONS.

bien, Tout le reste n'est rien.

bien, Tout le reste n'est rien.

Quand deux cœurs s'ai-mēt bien, Quand deux cœurs s'aiment bien, Tout le reste, Tout le reste n'est rien.

Quand deux cœurs s'ai-mēt bien, Tout le reste, Tout le reste n'est rien.

Quand deux cœurs s'aiment bien, Quand deux cœurs s'aiment bien, Tout le reste, Tout le reste n'est rien.

Quand deux cœurs s'aiment bien, Quand deux cœurs s'aiment bien, Tout le reste, Tout le reste n'est rien.

VIOLONS.

VIOLONS.



LE CARNIVAL, MASCARADE.

Sérénade pour les nouveaux Mariez.

PREMIER AIR.

VIOLONS.

First system of the musical score for Violons. It consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). The subsequent four staves are in bass clef. The music is written in a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some asterisks and other symbols used as performance instructions.

BASSE-CONTINUE.

First system of the musical score for Basse-Continue. It consists of five staves. The top staff is in treble clef with a key signature of one flat. The subsequent four staves are in bass clef. The music is written in a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some asterisks and other symbols used as performance instructions.

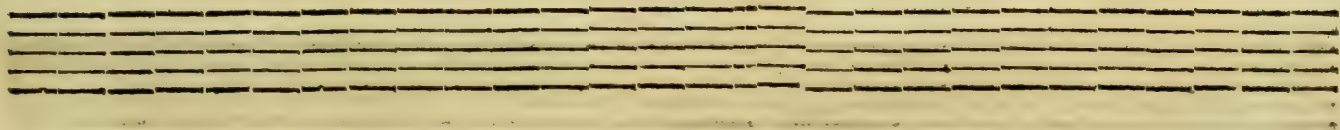
Second system of the musical score for Violons. It consists of five staves. The top staff is in treble clef with a key signature of one flat. The subsequent four staves are in bass clef. The music is written in a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some asterisks and other symbols used as performance instructions.

Second system of the musical score for Basse-Continue. It consists of five staves. The top staff is in treble clef with a key signature of one flat. The subsequent four staves are in bass clef. The music is written in a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some asterisks and other symbols used as performance instructions.

SEPTIEME ENTREE.

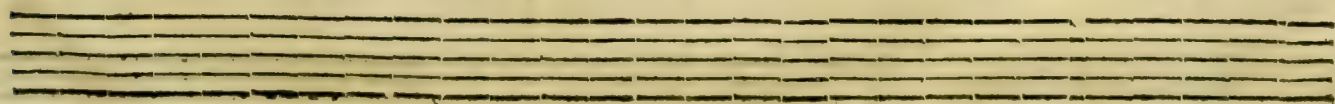
117

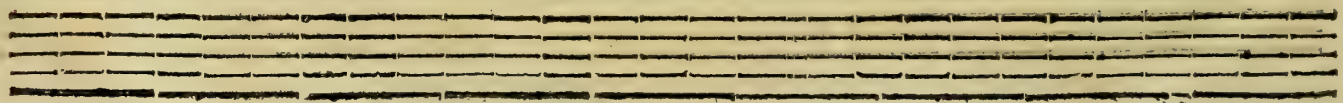
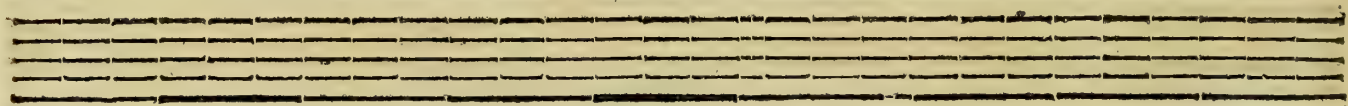
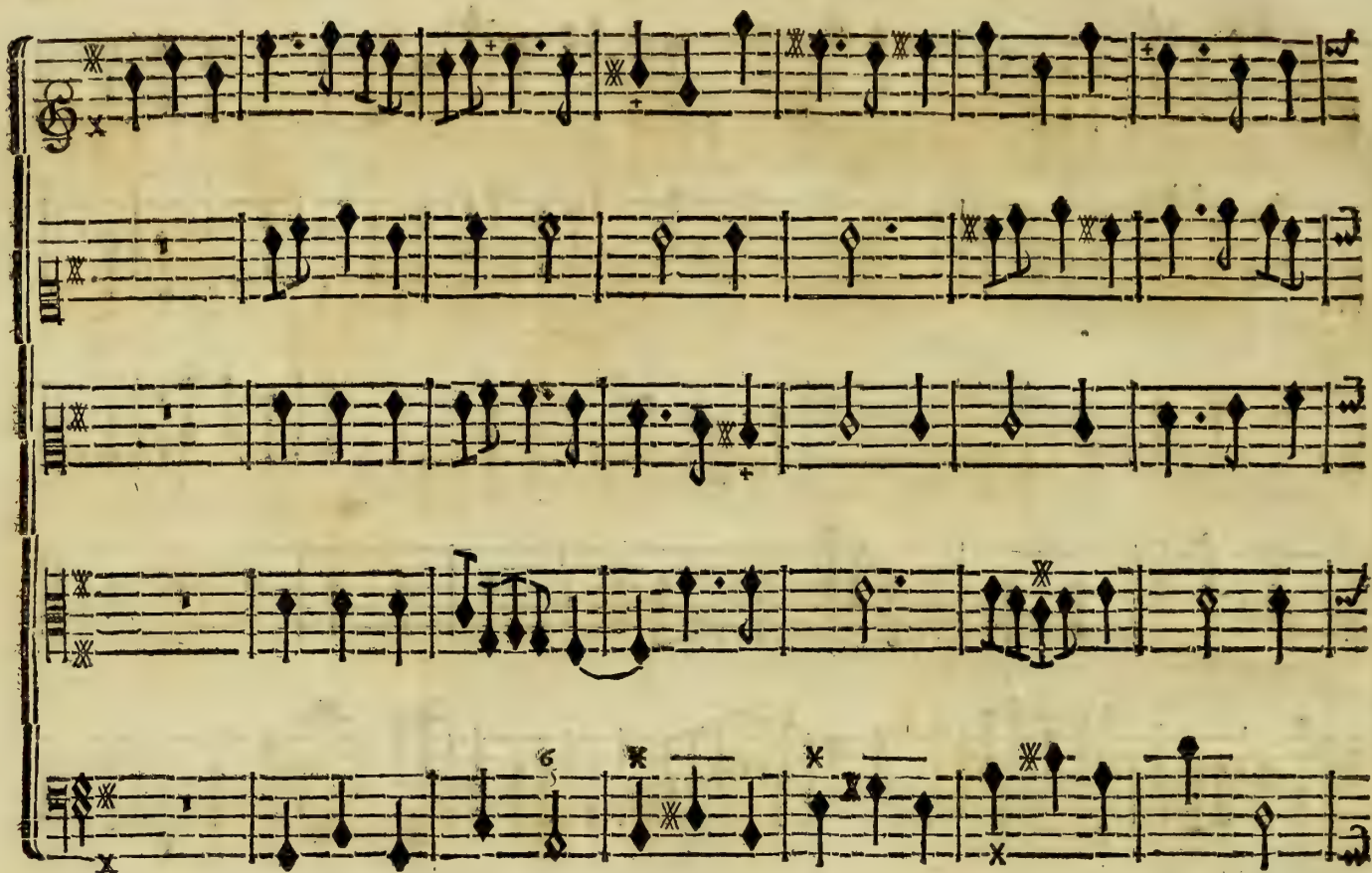
The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some with accidentals. The second staff is in bass clef and continues the melodic line. The third and fourth staves are also in bass clef and provide harmonic support. The fifth staff is in bass clef and includes some figured bass notation (e.g., 6, x) below the notes. The system concludes with a double bar line.



DEUXIEME AIR.

The second system of the musical score consists of five staves. The top staff is in treble clef and begins with a '3' time signature, indicating a triple meter. It contains a series of eighth and sixteenth notes. The second staff is in bass clef and continues the melodic line. The third and fourth staves are also in bass clef and provide harmonic support. The fifth staff is in bass clef and includes some figured bass notation (e.g., 6, x) below the notes. The system concludes with a double bar line.





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VIOLONS.

This image shows the first system of a musical score for Violons. It consists of four staves. The first staff is a single line with a treble clef and a key signature of one flat (B-flat). The second and third staves are grand staves, each with a treble and bass clef and a key signature of one flat. The fourth staff is a single line with a bass clef and a key signature of one flat. The music is written in 3/4 time. Measures 1-8 are shown, with measure numbers 7 and 6 appearing below the fourth staff. The notation includes various note values, rests, and repeat signs.

This image shows a handwritten musical score for "The Bird Song" by J. S. Bach. The score is written on five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and ornaments (marked with 'x'). The second and third staves continue the melody, with the third staff featuring a trill ornament. The fourth staff shows a more complex passage with many sixteenth notes. The fifth staff concludes the piece with a final cadence, including a double bar line and a repeat sign. The handwriting is in a historical style, and the paper shows signs of age.

QUATRIEME AIR.

VIOLONS.

The musical score is for the 'Quatrième Air' from 'Le Carnaval, Mascarade'. It is written for Violons (Violins). The score is divided into two systems, each containing six staves. The first staff of each system is a treble clef staff, and the second is a bass clef staff. The remaining four staves in each system are for other instruments, likely violas, cellos, and double basses. The music is in 3/4 time. The first system includes a treble clef staff, a bass clef staff, and four intermediate staves. The second system follows the same layout. The music is written in 3/4 time and features various musical notations including notes, rests, and dynamic markings like 'ff' and 'f'. The bottom staff of the second system includes a measure with a '4 3' marking above it.

SEPTIEME ENTREE.

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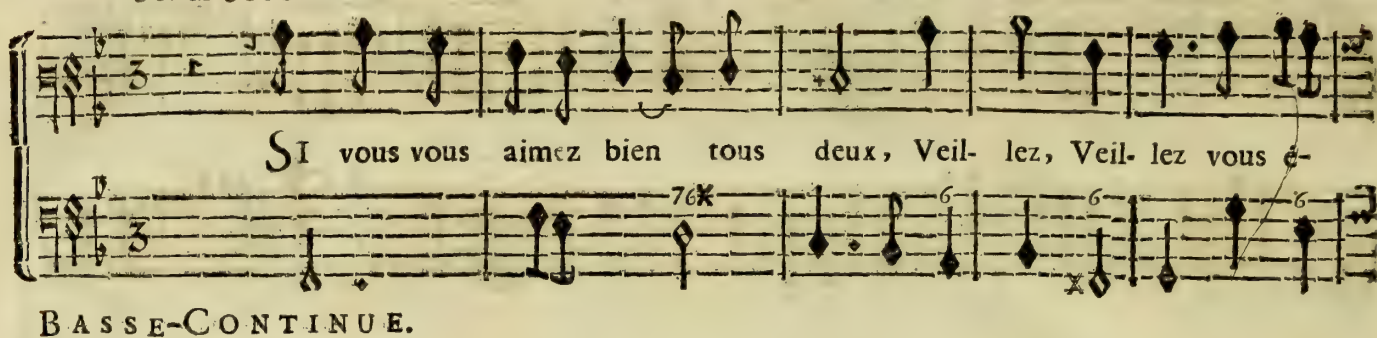
The first system of musical notation consists of six staves. The top two staves are in treble clef and contain complex melodic lines with many sixteenth and thirty-second notes. The next three staves are in bass clef and contain simpler, mostly whole and half notes. The bottom staff is in bass clef and contains a more complex line with some accidentals and a double bar line.

The second system of musical notation also consists of six staves. The top two staves are in treble clef and contain complex melodic lines. The next three staves are in bass clef and contain simpler, mostly whole and half notes. The bottom staff is in bass clef and contains a more complex line with some accidentals and a double bar line.

H h

LE CARNAVAL, MASCARADE.

UN MUSICIEN.



SI vous vous aimez bien tous deux, Veil- lez, Veil- lez vous é-

BASSE-CONTINUE.



tes trop heu- reux! Mais, si vous ne vous aimez guer- re, Dormez, Dor-



mez, vous ne sçau- riez mieux fai- re. Dor- mez,



vous ne sçau- riez mieux fai- re.

Deux Musiciennes, & le Musicien chantent ensemble.


MAis, si vous ne vous aimez guer- re, Dormez, Dor- mez, Vous ne sçauriez mieux

MAis, si vous ne vous aimez guer- re, Dormez, Dor- mez, Vous ne sçauriez mieux

MAis, si vous ne vous aimez guer- re, Dormez, Dor- mez, Vous ne sçauriez mieux

Musical score for the first system, featuring four staves. The lyrics are: "fai- re. Dor- mez, fai- re. Mais si vous ne vous aimez guer- re. Dormez, Dormez, vous ne sçau- fai- re. Dormez, Dormez, vous ne sçau-". The notation includes various musical symbols such as notes, rests, and accidentals.

Musical score for the second system, featuring four staves. The lyrics are: "Dormez, Dormez, vous ne sçauriez mieux faire, Dor- mez, riez mieux fai- re. Dormez, vous ne sçauriez mieux faire, Dor- mez, riez mieux fai- re. Dor- mez, vous ne sçauriez mieux fai-". The notation includes various musical symbols such as notes, rests, and accidentals.

Musical score for the third system, featuring four staves. The lyrics are: "vous ne sçauriez, vous ne sçauriez mieux fai- re. vous ne sçauriez, vous ne sçauriez mieux fai- re. re, vous ne sçauriez, vous ne sçauriez mieux fai- re." The notation includes various musical symbols such as notes, rests, and accidentals.

LE CARNAVAL, MASCARADE.

PREMIER COUPLET.

PREMIERE MUSICIENNE.

A Mœur veut qu'on fuive ses loix, Il a son petit négo- ce, Qui l'em-

BASSE-CONTINUE.

peche quelque-fois De se trouver à la no- ce. Qui l'empêche quelque-

fois De se trou- ver à la n- ce.

DEUXIEME COUPLET.

DEUXIEME MUSICIENNE.

P Army les nouveaux Mari- ez, Amour, en fait à sa rê- te; Et

quoy qu'il soit des pri- ez, N'est pas toujours de la fes- te, Et quoy qu'il soit des pri-

ez. N'est pas toujours de la fes- te.

UN MUSICIEN.

SI vous vous aimez bien tous deux, Veil- lez, Veil- lez vous é-

BASSE-CONTINUE.

tes trop heu- reux! Mais, si vous ne vous aimez guer- re, Dormez, Dor-

mez, vous ne sçau- riez mieux fai- re. Dor- mez,

vous ne sçau- riez mieux fai- re.

Deux Musiciennes, & le Musicien chantent ensemble.

MAis, si vous ne vous aimez guer- re, Dormez, Dor- mez, Vous ne sçauriez mieux

MAis, si vous ne vous aimez guer- re, Dormez, Dor- mez, Vous ne sçauriez mieux

MAis, si vous ne vous aimez guer- re, Dormez, Dor- mez, Vous ne sçauriez mieux

fai- re. Dor- mez, fai- re. Mais si vous ne vous aimez guer- re. Dormez, Dormez, vous ne sçau- fai- re. Dormez, Dormez, vous ne sçau-

Dormez, Dormez, vous ne sçauriez mieux faire, Dor- mez, riez mieux fai- re. Dormez, vous ne sçauriez mieux faire, Dor- mez, riez mieux fai- re. Dor- mez, vous ne sçauriez mieux fai-

vous ne sçauriez, vous ne sçauriez mieux fai- re. vous ne sçauriez, vous ne sçauriez mieux fai- re. re, vous ne sçauriez, vous ne sçauriez mieux fai- re.

Le Marié & la Mariée sortent de leur maison, & pour témoigner la satisfaction qu'ils ont eû de la Musique, dansent ensemble.

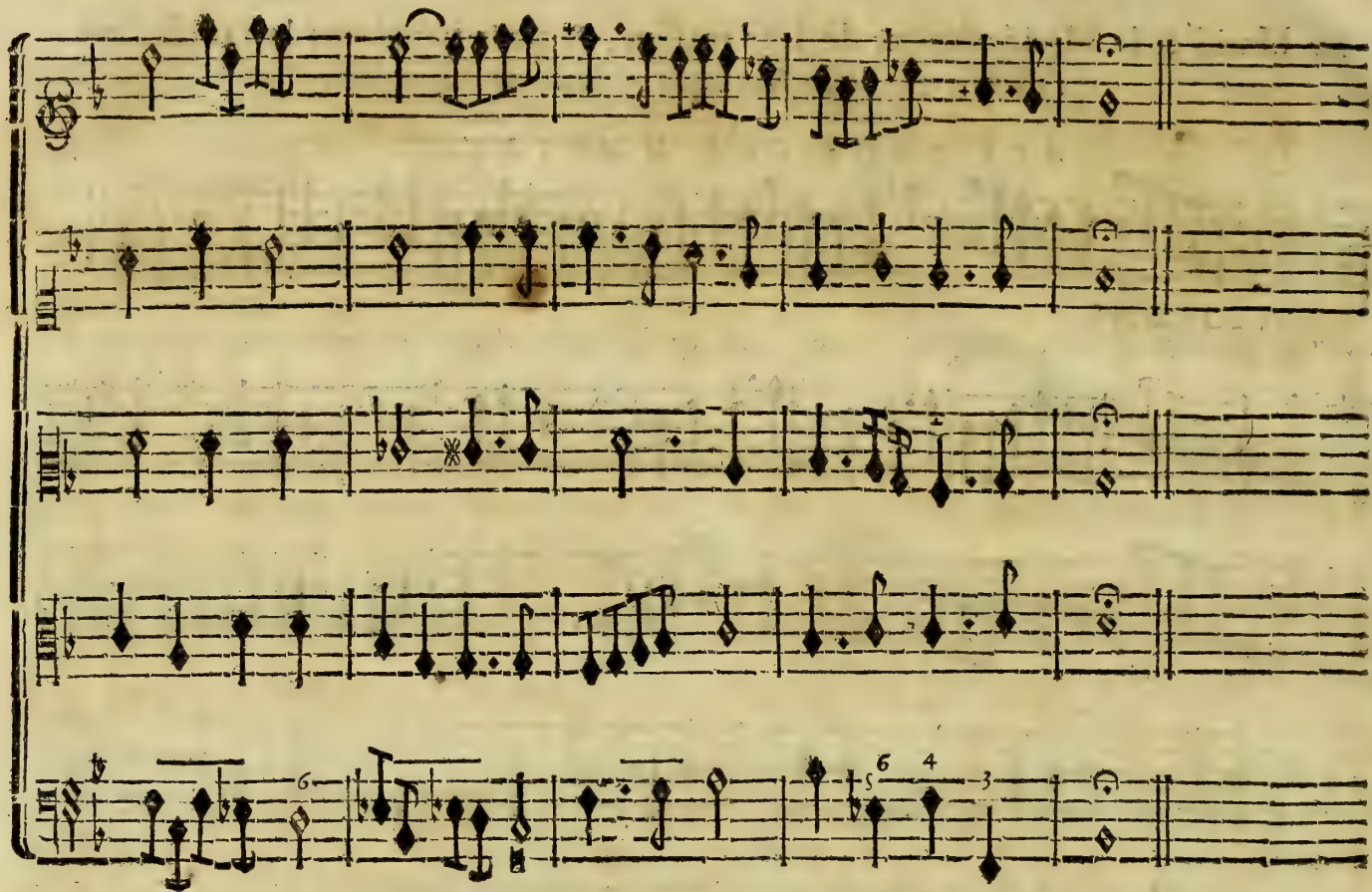
AIR POUR LES MARIEZ.

VIOLONS.

BASSE-CONTINUE.

This block contains the first system of the musical score. It features five staves. The top four staves are for Violons (Violins), with the first staff starting with a treble clef and a key signature of one flat. The fifth staff is for the Basse-Continue, starting with a bass clef and a key signature of one flat. The music is in 3/4 time and consists of a single melodic line for the violins and a more complex, rhythmic line for the basso continuo.

This block contains the second system of the musical score, continuing the piece. It also consists of five staves, with the same instrumentation as the first system. The musical notation continues across these staves, maintaining the same key signature and time signature.



FIN DE LA SEPTIEME ENTREE.



Un Egyptien, alternativement avec le Chœur.
L'EGYPTIEN.

D'Un pauvre cœur, Soulagez le martire, D'un pauvre cœur, Soula-

BASSE-CONTINUE.

LE CHOEUR.

gez la douleur; D'Un pauvre cœur, Soulagez le martire, D'un pauvre cœur, Soula-

D'Un pauvre cœur, Soulagez le martire, D'un pauvre cœur, Soula-

FIN. L'EGYPTIEN.

gez la douleur. J'Ay beau vous dire ma vi-ve ardeur, Je vous vois rire

gez la douleur. B-C.

de ma lueur: Ha! Cruel- le, j'expire, Sous tant de rigueur. D'un pauvre

cœur, Soulagez le martire, D'un pauvre cœur, Soulagez la douleur.

Le Chœur repete D'un Pauvre cœur, &c. jusqu'au mot Fin.



HUITIEME ENTREE.

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DEUXIEME AIR.

VIOLONS.

BASSE-CONTINUE.

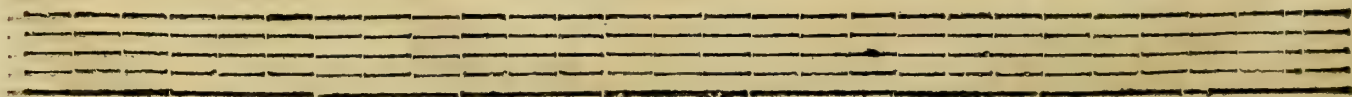
This block contains the first system of the musical score. It features five staves. The first four staves are for Violons (Violins), each with a treble clef and a 6/4 time signature. The fifth staff is for the Basse-Continue (Cello/Double Bass), with a bass clef and a 6/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

BASSE-CONTINUE.

This block contains three empty musical staves, likely for a second system of instruments.

This block contains the second system of the musical score. It features five staves. The first four staves are for Violons (Violins), each with a treble clef and a 6/4 time signature. The fifth staff is for the Basse-Continue (Cello/Double Bass), with a bass clef and a 6/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

This block contains three empty musical staves, likely for a third system of instruments.



HUITIEME ENTREE.

133

AIR.

PREMIER COUPLET.

Croyez-moy, hâtons-nous ma Sylvi- e, Usons bien des momens préci- eux, Conten-

BASSE CONTINUE.

tens icy nôtre en- vie, De nos ans le feu nous y convie, Nous ne sçaurions vous &

moy faire mieux: Quand l'Hyver a glacé nos guciets, Le Printemps vient re-

prendre sa pla- ce, Et ramene à nos champs leurs attraits: Mais, he- las quand

l'âge nous glace, Nos beaux jours ne reviennent jamais. Mais, he- - mais.

Petite Repise.

LE CARNAVAL, MASCARADE.

AIR.

DEUXIEME COUPLET.

N E cherchons tous les jours qu'à no^u plaire, Soyons- y l'un & l'autre empressez, Du plai-

BASSE CONTINUE.

ir faisons nôtre affaire, Des chagrins songeons à nous défai- re ; Il vient un temps où l'on

en prend as- sez : Quand l'Hyver a glacé nos guerets, Le Printemps vient re-

prendre sa place ; Et ramene à nos champs leurs attraits, Mais he- las ! quand

l'age nous glace, Nos beaux jours ne reviennent jamais. Mais, he- - mais.

On reprend le Deuxième AIR, page 131.

FIN DE LA HUITIEME ENTREE.



NEUVIÈME ENTRÉE.

LA GALANTERIE.

LA GALANTERIE est accompagnée de deux Basques & de cinq Polichinels, qui dansent alternativement, après son chant.

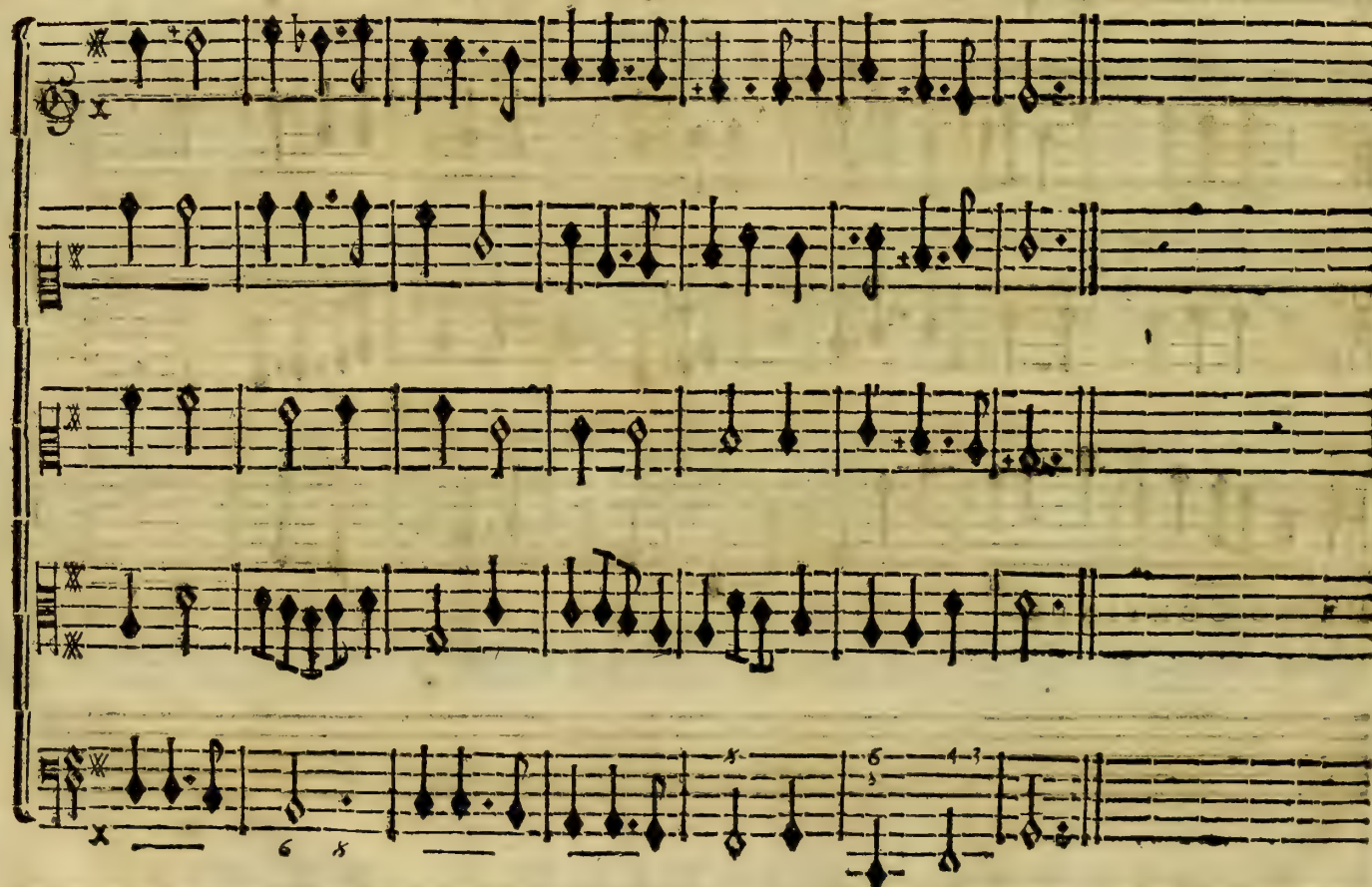
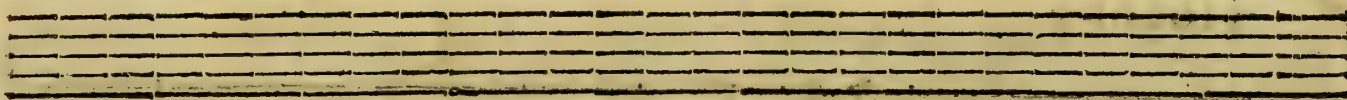
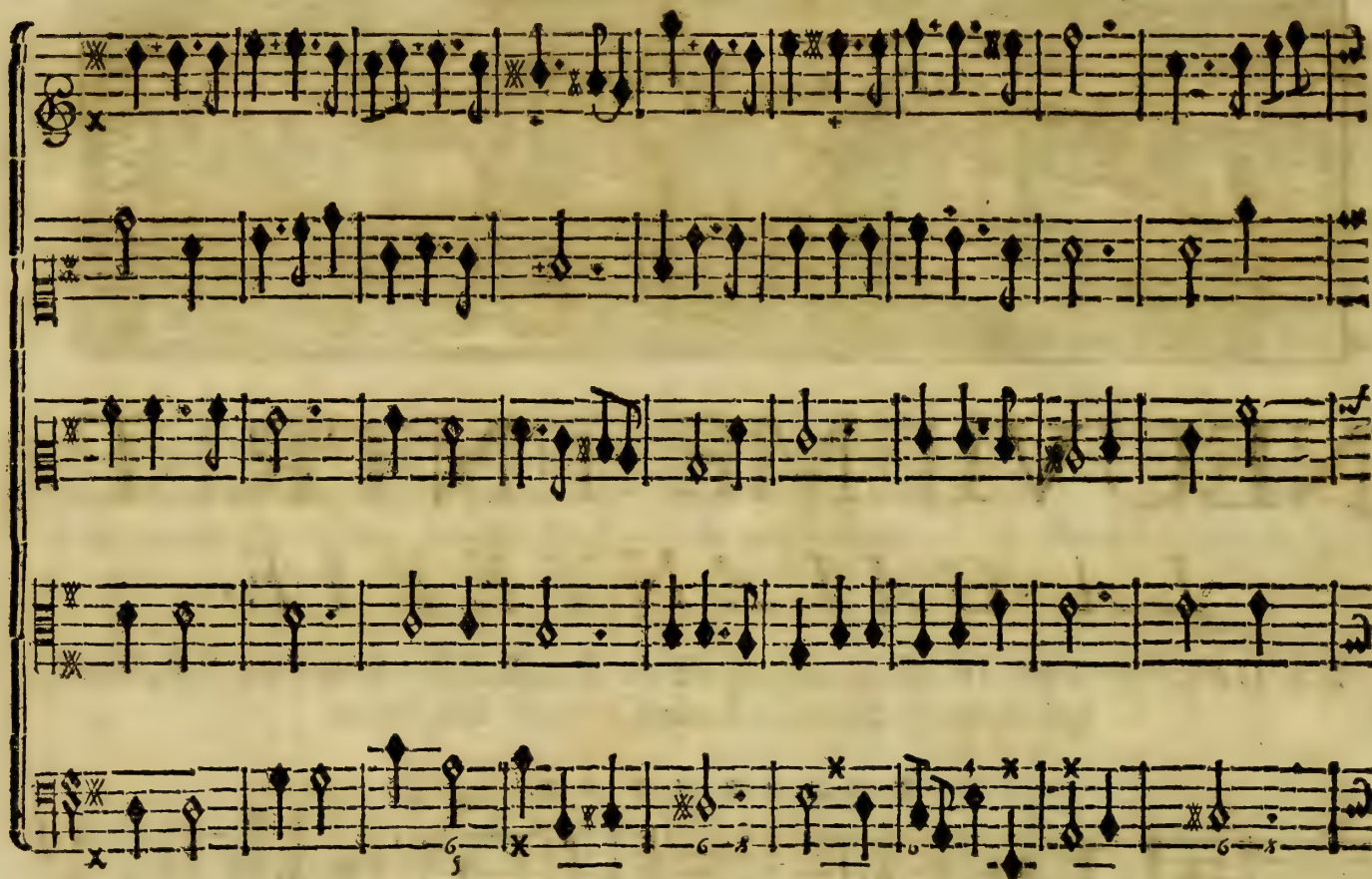
SARABANDE.

Musical score for the Sarabande, featuring five staves:

- VIOLONS.** (Violins) - First staff, treble clef, 3/4 time signature.
- VIOLONS.** (Violins) - Second staff, treble clef, 3/4 time signature.
- VIOLONS.** (Violins) - Third staff, treble clef, 3/4 time signature.
- VIOLONS.** (Violins) - Fourth staff, treble clef, 3/4 time signature.
- BASSE-CONTINUE.** (Bass Continuo) - Fifth staff, bass clef, 3/4 time signature.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *p*).

Tournez pour la Reprise.



RONDEAU.

PREMIER COUPLET.

LA GALANTERIE.

Soyez fi- delle, Le soin d'un A- mant, Près d'une Belle, Trouve aisé-

BASSE-CONTINUE.

FIN.

ment Un heu- reux mo- ment. Souvent une ame cru- elle, S'en- gage en dépit

d'elle, C'est le grand se- cret que d'ai- mer consta- ment : Soyez fi- delle, Le

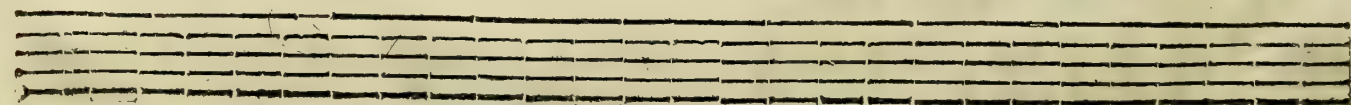
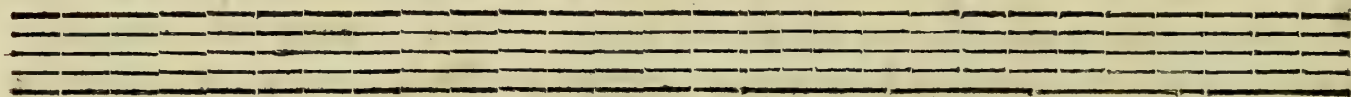
soin d'un A- mant : Près d'une Belle, Trouve aisé- ment un heu- reux moment.

Aux loix d'amour en vain l'on est re- belle, Chacun tôt ou tard fuit un Dieu

si char- mant. Soyez fidelle..

A I R.

VIOLONS.



RONDEAU.

DEUXIEME COUPLET.

LA GALANTERIE.

Quand on sçait plaire, Sur tout dans la cour, Que peut-on faire Et nuit &

BASSE-CONTINUE.

FIN.

jour Sans un peu d'amour? Un jeune cœur sans affaire Ne se di-vertit

guere, Que sert de charmer, si l'on n'aime à son tour? Quand on sçait plaire, Sur

tout dans la cour, Que peut-on faire Et nuit & jour Sans un peu d'amour;

N'attendez pas pour n'être point sévere. Que vos plus beaux ans commencent

leur retour- Quand on sçait.

A F R.

VIOLONS.

First system of musical notation for Violons. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The word "VIOLONS." is written below the first staff. The subsequent four staves are for other instruments, likely cellos and double basses, with similar clefs and time signatures. The notation includes various musical symbols such as notes, rests, and accidentals.

Second system of musical notation for Violons. It consists of five staves, continuing the musical piece from the first system. The notation includes various musical symbols such as notes, rests, and accidentals. The bottom staff of this system includes some numerical markings (5, 6, 4, 3) above the notes, possibly indicating fingerings or specific musical techniques.

FIN DE LA NEUVIEME ENTREE.



DIXIÈME, ET DERNIÈRE ENTRE'E.

LA RE'UNION DU CARNAVAL

*& de tous les differents Peuples qui ont formé
cette Mascarade.*

LE CARNAVAL vient pour accompagner LA GALANTERIE : Tandis qu'ils
chantent une maniere de Dialogue , où tous les Chœurs se répondent tour
à tour ; ce qui a paru dans les Entrées précédentes se réunit.

AIR POUR LE CARNAVAL, ET LA GALANTERIE.

VIOLONS.

BASSE-CONTINUE.

The first system of musical notation consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are alto clefs. The fourth and fifth staves are bass clefs. The notation includes various musical symbols such as notes, rests, and accidentals. There are some markings like 'x' and '*' on the staves. The system ends with a double bar line.

The second system of musical notation consists of five staves, similar to the first system. It continues the musical piece with various notes and rests. There are some markings like 'x' and '*' on the staves. The system ends with a double bar line.

Dialogue du Carnaval & de la Galanterie.

LA GALANTERIE.

LE CARNAVAL.

Corrigeons de l'Hyver la rigueur na- tu- relle,

BASSE CONTINUE.

DE la Saison la plus cruelle, Faisons pour nous La Saison la plus

Et nous unissons-tous.

Le Carnaval & la Galanterie chantent ensemble, le Duo qui suit,
& tous les Chœurs leur répondent.

belle, Et les jours les plus doux. MElons à la Danse, La douceur de nos Chanfons.

ME- lons à la Danse, La douceur, la douceur de nos chanfons.

Chantons & danfons; MElons à la Danse, La douceur, la douceur de nos Chanfons.

Chantons & danfons; MElons à la Danse, La douceur, la douceur de nos Chanfons.

Tous.

LA GALANTERIE.

Chantons & dansons, Chantons & dansons; Que ce plaisir recommence

Chantons & dansons, Chantons & dansons;

Chantons & dansons, Chantons & dansons;

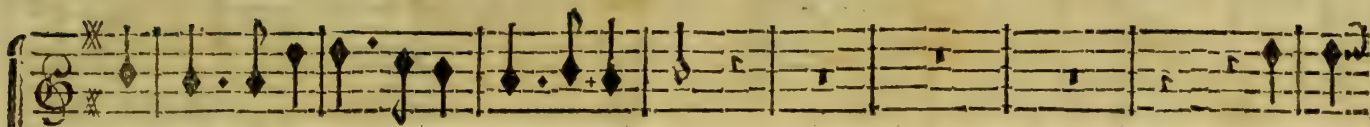
Chantons & dansons, Chantons & dansons; Que ce plaisir recommence

LE CARNAVAL.

En mille façons. Que ce plaisir recommence En mille façons.

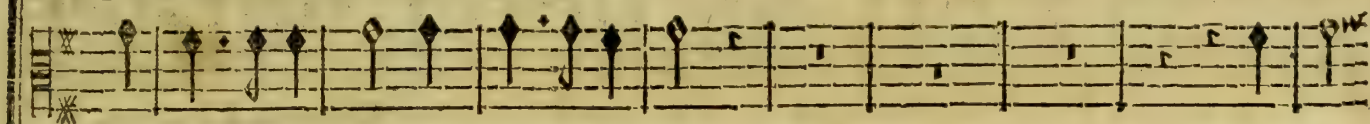
En mille façons. Que ce plaisir recommence En mille façons.

T O U S.



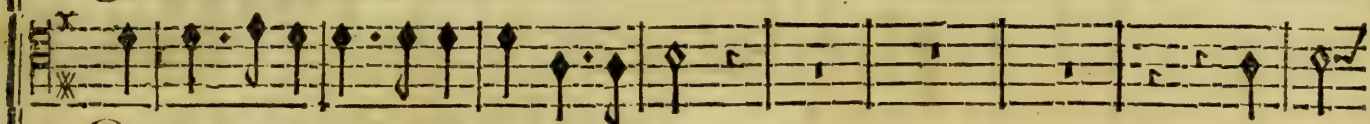
Chantons & dansons, & dansons & dansons.

Chantons



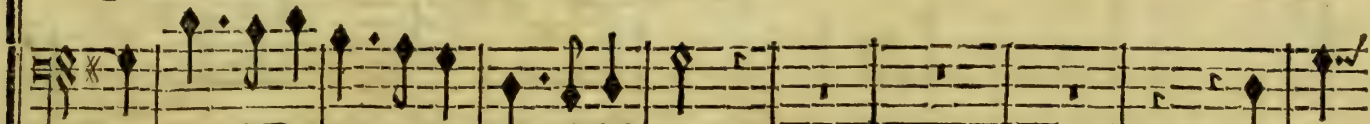
Chantons & dansons, Chantons & dansons.

Chantons



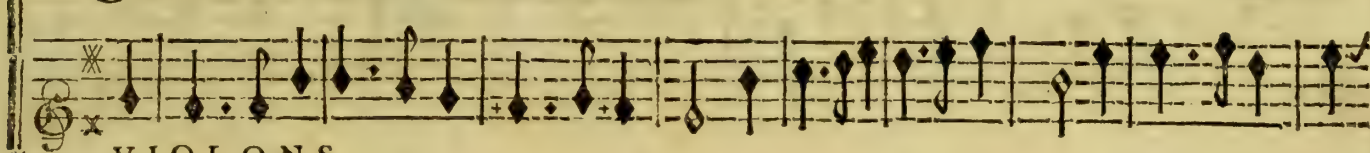
Chantons & dansons, & dansons & dansons.

Chantons

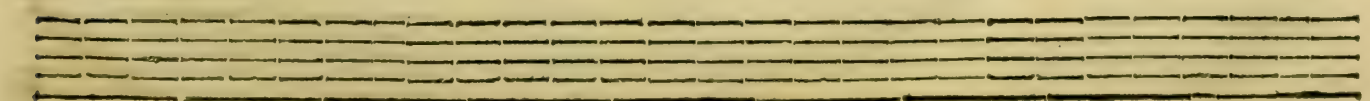
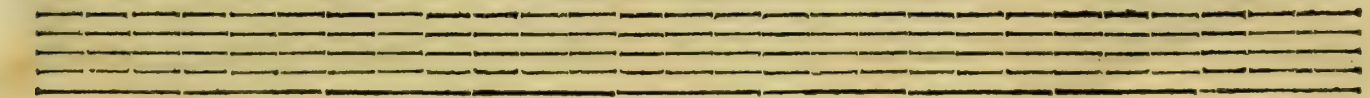
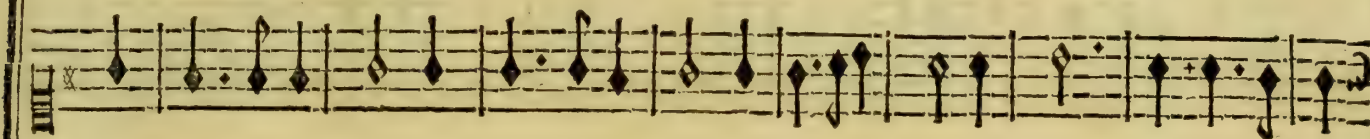


Chantons & dansons, & dansons & dansons.

Chantons



VIOLONS.



The musical score consists of ten staves of music, each with a key signature of one sharp (F#) and a common time signature (C). The music is written in a style typical of 18th-century French musical notation, with notes, rests, and bar lines. The lyrics are written below the first five staves, alternating between the two parts of the music. The lyrics are: "& danfons. Chantons & danfons, Chantons & danfons. Chantons & danfons. &". The sixth staff continues the melody without lyrics. The seventh and eighth staves are empty. The ninth and tenth staves are also empty.

& danfons. Chantons & danfons, Chantons & danfons. Chantons & danfons. &

& danfons. Chantons & danfons, Chantons & danfons. Chantons & danfons. &

& danfons. Chantons & danfons, Chantons & danfons. Chantons & danfons. &

& danfons. Chantons & danfons, Chantons & danfons. Chantons & danfons. &

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147



danſons, & danſons. En mille façons, Chantons & danſons. En mille façons, Chātons & dāſons.



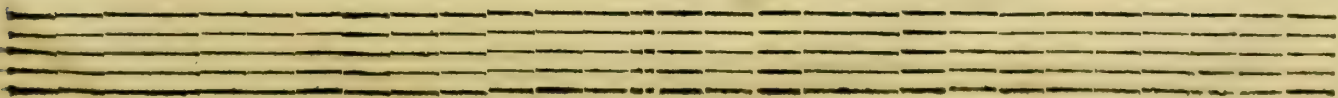
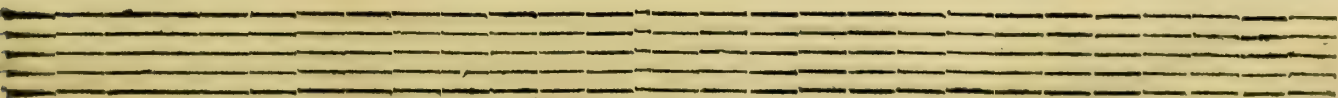
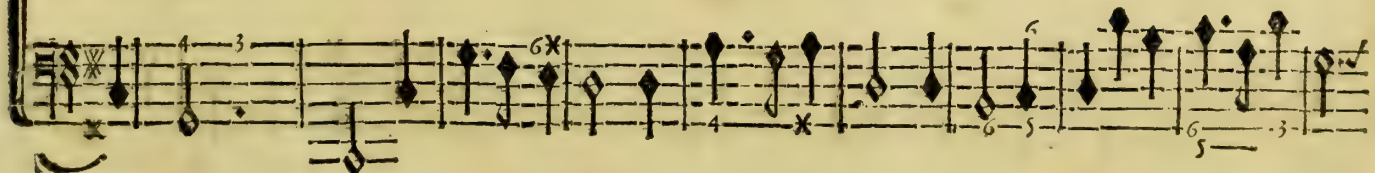
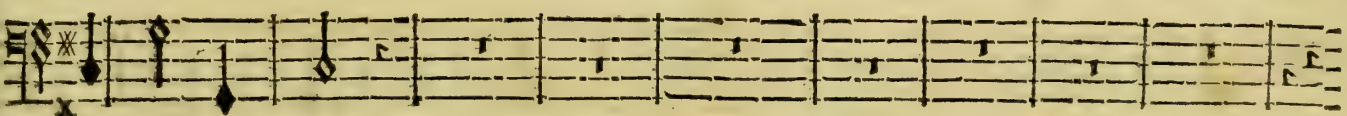
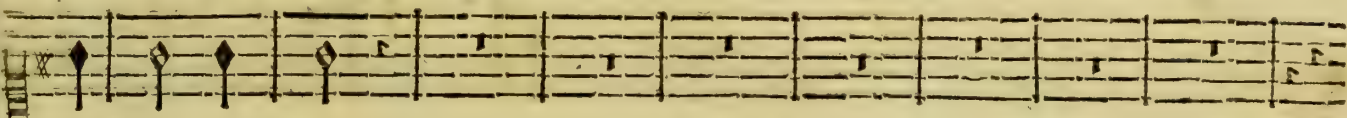
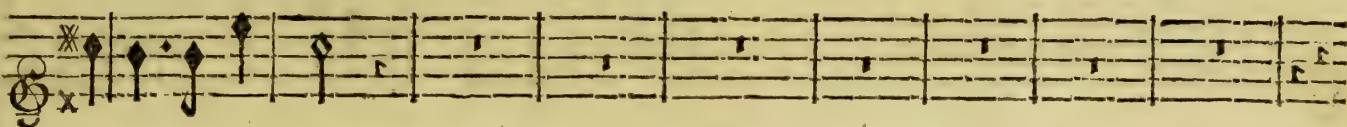
danfons, & danfôns.



danfons, & danfons.



danſons , & danſons. En mille façons, Chantons & danſons. En mille façons, Chātons & dāſons.



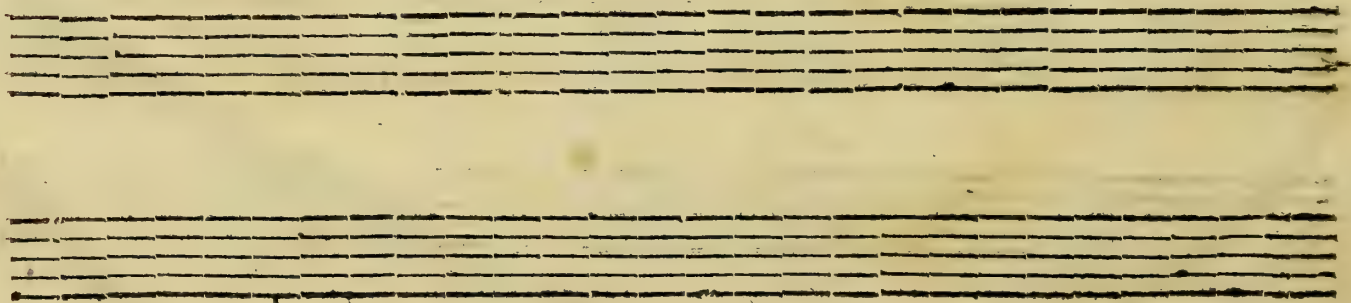
Chantons & dansons, Chantons & dansons. Chantons, Chan-

Chantons & dansons, Chantons & dansons. Chantons, Chan-

Chantons & dansons, Chantons & dansons. Chantons, Chan-

Chantons & dansons, Chantons & dansons. Chantons, Chan-

The musical score consists of ten staves. The first four staves each have a vocal line (treble clef) and a piano line (bass clef). The lyrics 'Chantons & dansons, Chantons & dansons.' are written below the first three staves, and 'Chantons, Chan-' is written below the fourth. The fifth staff is a single vocal line. The sixth staff is a single piano line. The seventh staff is a single vocal line. The eighth staff is a single piano line. The ninth staff is a single vocal line. The tenth staff is a single piano line. The score is written in a style typical of 18th-century French music, with a key signature of one flat (B-flat) and a common time signature (C).



tons & danfons, Chantons & danfons, Chantons & danfons, Chantons & danfons.

tons & danfons, Chantons & danfons, Chantons & danfons, Chantons & danfons.

tons & danfons, & danfons, & danfons, Chantons & danfons, & danfons, & danfons.

tons & danfons, & danfons, & danfons, Chantons & danfons, & danfons, & danfons.

FIN DE LA DIXIÈME ET DERNIÈRE ENTREE,
DU CARNAVAL, MASCARADE.



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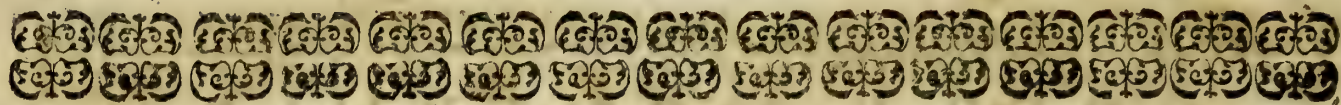
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